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A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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NYM CRINKLE'S FEUILLETON

The Wrangle Over the Morality of the Stage—The Priests' Egregious Errors of Fact—The Rev. Mr. Crafts' Literary Ignorance and Distortion of Morals—What Constitutes Immorality in a Work of Art—The Conflict of Good and Evil and Dramas With and Without Sin—The A B C of Æsthetic and Ethic Philosophy—A Sermon, a Lesson and a Text.

In no field of discussion do we ever meet with so much shallowness of thought and ignorance of first principles, associated with dogmatic and Puritanic superciliousness on the one hand and a reckless subornation of facts on the other, as in the ever recurring wrangle over the morality of the stage.

The pulpit regularly furnishes an imitation of Jeremy Collier without either Collier's incentive or Collier's knowledge of facts. And the stage is ever ready to reply with irrelevant counter-charges of immorality that follow wholesale denials. The priest invariably, of late years, makes egregious errors of fact and betrays too often a total ignorance of what constitutes immorality in art. The actor who replies to him befogs the whole question by claiming for the stage the same license that is allowed to the newspaper and the police-court, and takes the question out of all ethical range by the absurd assumption that the theatre is not at all immoral and cannot be.

The latest assailant is the Rev. Wilbur F. Crafts, of the Presbyterian Church in this city. In a sermon aimed at what he considered immoral plays now in vogue, and by no means as sweeping or denunciatory as many other sermons delivered in this city by more eminent preachers at various times, he took occasion to point out, as was his pastoral privilege, what he believed to be the vicious elements in these plays and to warn the young of his congregation against them.

A sermon of this kind preached by a man of learning as well as of rectitude ought not to call forth violent and irrelevant opposition from the theatre. If the preacher knows what he is talking about, his strictures ought to command respectful attention, and nowhere more respectful attention than in the theatre.

But unfortunately Mr. Crafts, like the eminent Dr. Crosby and the equally conspicuous but less eminent Dr. Talmage, betrayed the moment he took up this subject that he did not know what he was talking about. He particularly arraigned the play of Gretchen, now performing at the Lyceum Theatre, on the basis of the theatrical criticisms in the papers, and it is no credit to those criticisms that he obtained an entirely erroneous notion of the play. Nor is it indicative of his acumen as a moral critic himself that he treats this play as a new theme offensive for its irreverence, and never once suspects that it is the universally accepted story of Goethe's Faust, one of the most powerful romances ever penned in the interest, not alone of morality, but of religion.

But the error of the Rev. Mr. Crafts is not alone an error of literary ignorance. His inexcusable and glaring error, as it is the glaring and inexcusable error of Dr. Howard Crosby and Mr. Talmage whenever they touch this subject, is one of morals.

He is wholly oblivious of what constitutes immorality in a play or in any work of art. He appears to think that the representation of a sin or the impersonation of a sinner is sufficient to condemn a play on moral grounds. He objects strenuously to dramas which deal with adultery and must therefore impersonate an adulterer. On the same grounds he must object to every great play that was ever written, for the simple reason that it is impossible to make a play or any form of dramatic composition or poem without dealing with the conflict of good and evil and placing the conflicting personages in contact.

A moral play constructed after the plan of this clerical reviewer would as adequately represent life or portray the vexed problem we call humanity, as a pelucid stream of buttermilk would symbolize the course of time.

If adultery should not be used as the theme of a play because adultery is a sin against the race and society, no more should murder for the same reason. Nor should hypocrisy, deceit, mendacity, hatred, avarice, gluttony. If plays must be destitute of sin, then plays must disappear, for the dreary stuff that would take their place would represent a drama as a stream of white light thrown on a wall represents a picture.

Mr. Crafts and his congeners cannot be made to understand that it is the weakness and wickedness of man that make plays worthy and vital. It is because the vices and follies and passions of men are held up in them, so that we can see the consequences of misery in the mimic representation, which often escape us in real life, that plays command so large an attention and receive so much favor.

Nor does it seem possible to make men like the Rev. Mr. Crafts clearly see, what is to all men of liberal education the A B C of aesthetic and ethic philosophy, namely, that the morality of any work of art, on or off the stage, does not lie in the material used or the theme selected, but in the use made of it.

If morality could be laid on like our gas, or smeared over like our kalsomine, as some cheap and ignorant dramatists appear to believe; or if it could be accomplished by the omission of all life, as Mr. Craft fondly fancies, the problem would be an easy one. But it can't. As you cannot make a play by a top dressing of morality, so, too, is it impossible to make a play by leaving out the lock, stock and barrel of immorality. But that which would be immoral in real life is not necessarily immoral in the actor who is exemplifying it, otherwise all the Iagos and Richards and Othellos who have gone before are now roasting for their services. And if Mr. Crafts believes this he has gone farther toward the bottomless pit of finite nonsense in search of infinite mercy than ever John Calvin went.

The simple fact attested by all culture, witnessed by all art, and beating up on its broad ethical basis all the poetry and all the romance of the ages—is this that immorality in a drama, whether acted, read or sung, slips in only at that point where vice is extenuated or virtue degraded.

I should like to compare notes with Mr. Crafts, or even with Dr. Howard Crosby, on this point. I have, of course, seen more plays than they ever heard of (I have doubts that Mr. Crafts ever saw a play at all, unless it was Rip Van Winkle), and of the one hundred or more new dramas produced in this city every season I cannot now recall more than two or three in a long experience that deliberately violated this canon. I do not remember a melodrama framed and played for the rough audiences of the Bowery that put the reward of virtue on vice and expected to be applauded for it. I cannot think of a play that made a hero of a villain or that paraded villainy as something laudable. Chastity, honesty, manly courage, womanly tenderness, marital fidelity, were the leaven in all the worst lumps that sweetened the whole.

I don't say there was any special merit in this, for to have made the plays in any other way would have been to pile up bricks without mortar. If Mr. Crafts thinks it is an easy thing to write an immoral play, let him try it. But, hard as it is, it is infinitely harder to get it played more than one night.

I am now talking of the drama proper. Of that great encircling domain of sensuality and tomfoolery, where women have nothing to exhibit but their persons, and the audience have nothing to do but to ogle them, I shall have something to say presently. It is sufficient to remark here that it it bears the same relation to the drama that the noisy and indecent zealots who go about the streets with tambourines in their hands and irreverent doggerel in their mouths bear to the Christian Church.

The drama proper is compelled to retain a certain amount of morality for self-protection. In fact, morality is such a conserving thing that even a gang of thieves have to swear to a little of it to keep from cutting each other's throats.

I have often been amazed at the purely empirical notions which clergymen who have won my respect have of the playhouse. I have seen men of the severest ethical training who could not be prevailed upon to witness a performance of Camille, go with promptitude and pleasure to see Rip Van Winkle. And certainly upon any moral estimate of these plays Camille is the worthiest, for, as I say, the moral question is not one of material but of use, and no one can certainly be tempted by the misery and pathetic death of Camille to imitate her, while it is demonstrably certain that the extenuated vagabondage and amiable drunkenness of the worthless Rip have lingered long as examples in many young hearts.

When we come to regard the other side of this question we encounter in the professional defender a still greater obliquity of vision. He invariably insists that whatever takes place is fit to be represented. But while he believes that the theatre may profitably narrate whatever the newspapers or the police court divulges, he never explains to us why the stage manager stops short at the seduction, the hanging and the hospital.

On one side a conventional morality insists that the drama shall be a monotone of virtue; on the other the undiscriminating literalist insists that it shall be a purgon of vice.

When the theatre is assailed, some zealous actor or elocutionist is sure to rush into print and point out that the theatre is not as bad as the newspaper in its portrayals of vice and not as bad as the Church in its employment of vice.

All this is too wide of the mark to be anything but puerile. In the first place there is no possible parallel between the newspaper and the drama. One is in the field of events and is their victim. The other is in the domain of good taste and must shape everything to the requirements of Art. We go to the newspaper to know. We go to the theatre to forget. One may make us shudder with the actual, but the other must make us thrill with the possible.

The Church, on the other hand, is not amenable to public criticism at all when in the performance of its proper duties. Religion is not a matter of good taste, upon which all may express fresh opinions every day. It ought to be and very generally is a matter of conviction and duty with most men, and what is a matter of conviction and duty with one man in this case is no other man's business.

As for the charge of immorality in the Church, so spitefully thrown back by silly actors, it is sufficient to say that all we know of the immorality in the Church is what we learn by the Church's efforts to purge itself of it.

Can we say this of the Theatre?

I should like to meet that intelligent actor who, if called upon to discuss this subject publicly, would have the courage, the independence and the startling originality to acknowledge that the theatre is a great secular market place in which there is a great deal that is vicious, a great deal more that is foolish and indefensible, and an incalculable amount of depravity and sensuality hanging on to its skirts that debases public morality and taints the whole English drama.

I don't think the Theatre has half as much to fear from the Puritans of society as it has from the Cavaliers in its own bosom.

The men who attack it know too little to do it any damage. The men who defend it know too much to do it any service.

And above all the men who defend it I place pre-eminently the philosopher who insists that acting in itself is a moral exercise.

Of such is my gifted friend, Mr. F. F. Mackay, who has recently rushed into print to curb the pulpit. He asserts "without fear of contradiction" (and this is an acknowledgment that he supposed I had passed away) that "every professor of the art of acting who has followed it for five years is a better man than he would have been without its assistance."

It is difficult to see in what way the vocation exerts this general moral lift. Why acting, any more than printing or surveying or writing or planting should, *per se*, ennoble a man, I cannot quite bring myself to understand. I suppose that acting, like everything else, may be moral or immoral, just in proportion as the man comes to it with moral or immoral purpose.

Mr. Mackay cannot divest himself of the preposterous notion that virtue and morality are kept in fund somewhere, and men can become stockholders by joining a guild or association. He thinks that the chief place of deposit is the theatre. Mr. Crafts thinks it is the Presbyterian Church.

Neither of them can be right, for the simple reason that virtue is not a condition or locality or static force, but an act of the individual, and as the existence of virtue, as its Latin root will indicate, depends on the presence of an evil to overcome, I think it may be acknowledged that the theatre is one of the best possible places for its exercise.

There is something merely clannish in claiming for vocation that which can only come out of character, and Mr. Mackay ought to have outgrown the old touchiness about the caste of actors, seeing that while his vocation gives him no privilege in society, it no longer excludes him from any.

It is only the narrow-minded player who insists that his calling and not his character will make him better.

It is only the narrow-minded priest who insists that it will make him worse.

What we all want to see in actors is that independence of thought and integrity of personal conduct that will enable them to look the evils of their own profession in the face. For certainly no estate was ever made better by defending its vices. And it is craven enough to deny that the profession has vices when the distinction between acting and exhibiting is so vague that current intelligence is hardly competent to tell where one ends and the other begins.

Nothing can be more pusillanimous than to write moral eulogies of a profession that has not the moral courage to frown upon its own vices, and the defenders of the morality of acting will always be listened to with doubts so long as the profession identifies itself with hordes of unscrupulous speculators and bevies of vicious and incompetent women who call

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themselves artists because they have nothing to parade but their sex.

Finally, what we want in both pulpit and play house is large minded, liberal men who have arrived at the understanding that avocation and creed do not determine moral worth, and it seems to me that the oft quoted text of Shakespeare's about holding the mirror up to Nature is not near so firm and broad a bridge over this old chasm of prejudice as the still noble words of the Tarsian tent maker covering us with a gracious canopy of generous truth all art and all religion.

"Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report, if there be any virtue, and if there be any praise, think on these things."

And here you see I have put my text at the bottom, so that you would not know till you got through that I had been preaching a sermon.

NYM CRINKLE.

At the Theatres.

STAR THEATRE—HAMLET.

Hamlet	Edwin Booth
Ghost	Charles Barron
Claudius	John Malone
Polonius	Carl Ahrendt
Laertes	John F. Sullivan
Horatio	Charles Hanford
First Grave Digger	Owen Fawcett
Queen Gertrude	Mrs. Augusta Foster
Ophelia	Emma Vaders

Flushed with fresh laurels won in other cities, crowned with the homage of his countrymen, Mr. Booth came to us on Monday to continue here for the period of one month the unbroken series of triumphs that have marked the progress of his present season. The play that opened this engagement was Hamlet, the play of all others with which the great tragedian's distinguished career is most conspicuously associated. An immense audience was in attendance and prepared to emphasize, by its enthusiastic approval, the love, honor and esteem in which the leading actor of the age is held by the most intelligent play-goers of the metropolitan city. The applause which greeted Mr. Booth on his first entrance was fairly deafening. The responsiveness of the assemblage to every point in the well-known personation, its sustained interest and frequent outbursts of enthusiasm, combined to make the event memorable.

It is pleasant to note that Mr. Booth played with more care and energy than has sometimes been noticeable of late years in his performances. The gratifying report which was iterated in the several places where he has acted this Autumn—that he had awakened from his semi-apathy and once more felt the spur of laudable ambition, was glowingly confirmed by his work on this occasion. Rarely has he been known to infuse so much virility into the character.

While the groundwork and outlines of the tragedian's Hamlet have practically remained unaltered for many years, from year to year we observe that he makes various changes in the minor details of stage business and stage-management. This surely refutes the trite assertion that the personation is crystallized and moved only by the well-oiled springs and joints of a complex and venerable mechanism. These innovations for the most part are judicious, though in themselves unimportant. They all tend to remove the performance from the confines of trick and theatric device, and and place it on a consistent and lofty plane. Mr. Booth's finest effects now are produced by the exquisite shading that he gives to the purely elocutionary features of the role. Nothing to surpass in dignity, deep introspective feeling and lucidity his reading of the soliloquies on Monday night has been heard in a theatre—probably since the day of the elder Kean. There is no other man on the stage to compare with Mr. Booth in excellence of elocution or in grace of action. His gesture forms a study in itself. Pleasing to the eye, understandable to the reason, this pictorial demonstration is a source of never-ending delight. His voice was never better. Its tones are rich, mellow and sonorous; it is under absolute control, and susceptible of the most flexible exercise. It sustains the rhythm of the verse with wondrous melodic charm. Unconscious nobility, sweet melancholy and gentleness, in the fiercest heat of warring emotions, exquisite in speech, lithe in figure, this Hamlet not only comes nearer unto the most approved conception of Shakespeare's creation, but leaves upon the memory singularly mournful, sad, yet beautiful impress.

The production of the tragedy was praiseworthy. The new company is better than Mr. Booth has had about him recently, while the scenic department is good enough to satisfy the most exacting taste. Mr. Barron reads the Ghost's lines with solemn effect, but his curious piping away to childish treble in speaking in the third "adieu" after his exit from the scene on the battlements by no means possessed the supernatural savor. Although stage tradition has assigned this part to the leading man it is really not so capable of fine treatment as the King, who is generally very dreadfully played. On this occasion there was an exception, for Mr. Malone gave a very intelligent performance of Claudius. He spoke the prayer with excellent judgment, albeit his facial play and action were not adequate to the terrible cry of remorse and fear that accords from the guilty monarch's lips.

We have never had the ill fortune to see as bad a Polonius as Carl Ahrendt made. He entirely misconceived the nature and purport of the character, and played the doddered chamberlain like a lugubrious Methodist parson. All the drollery was lost. Mr. Sullivan's Laertes was weak, colorless and inceptive. He lacked fire, feeling and intensity. The Horatio of Mr. Hanford was [illegible] and Owen Fawcett's Grave-Digger brought out the humorous flashes in the text and philosophy of that delver among [illegible].

Gertrude, in [illegible] of Mrs. Foster, was lifted [illegible] Queenliness [illegible] under sensibilities [illegible] Emma Vaders [illegible] only to wreck Ophelia upon the rocks of ill considered innovation. Her mad scene had not the pathos of a gentle mind o'erthrown, struggling in the darkness of grief. Her madness was mere hysteria, with a suspicion of imbecility thrown in. We prefer the traditional article to this.

The scenery was new, except the Queen's closet and the hall in the palace. The dresses were rich, handsome, and—what is more—all consistent to one period. Hamlet remains on the bill throughout the week, except Saturday night, when Mr. Booth will give his remarkable performance of Bertuccio in Tom Taylor's Fool's Revenge.

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FOURTEENTH STREET—CAUGHT IN A CORNER.

Isaac Greenwald	M. B. Curtis
John Stuart	C. A. McManus
Richard Sharpe	William Stafford
Jack Combs	William L. Dell
Hiram Marks	J. T. McKeever
Augustus Scott	Vincent Sternroyd
James Holloway	Eugene Moore
Robert	Josie Dell
Tony Wheeler	John Linn
Bolossy Greenwald	E. L. Walton
Henriette Verne	Albina de Mer
Mary Stuart	Minnie Radcliffe
Mrs. Wilkins	Kate Downs

On the scene of his triumph in Sam'l of Posen, five or six years ago, M. B. Curtis made another venture on Monday night. Caught in a Corner was presented at the Fourteenth Street Theatre before a jammed house. The story of Caught in a Corner is as thin as gauze.

John Stuart, an operator in wheat, is "caught in a corner." Isaac Greenwald, a red-headed and rather bald headed Jew, is his faithful friend, having received a substantial favor at the hands of the operator some years before. Greenwald saves his benefactor by his influence on the market. The operator and his Israelite friend are plotted against by various villains, but come out triumphant in the end, even though pistols are drawn and throttling is resorted to. The play went with yells of laughter from the rise of the curtain. Mr. Curtis was a poem in make up, especially as to trousers, of which he displayed several changes. He took the audience storm in his Jew garb. The pioneer in Jew by comedy, he still maintains the lead. Apt expressions from the Hebrew abounded in his lines, and he moved the risibilities of the audience at will. Recalls fell to his lot at every curtain.

Mr. Curtis is surrounded by a very good company. C. A. McManus played John Stuart, the millionaire operator, with dignity mixed with plenty of choler. The most polished of all the villains, Richard Sharpe, was played by William Stafford, not unknown to readers of THE MIRROR as a star in the legitimate. Mr. Stafford was easy and graceful, but the part was beneath his abilities. Some of his confreres might profit by noting his clear and correct pronunciation, even though at times he was too tragic in delivery and betrayed his former vocation. The part of James Holloway, secretary to the operator and in love with his daughter, was well played by Eugene Moore, a handsome young actor. Fop parts must be well played to be endured; and Vincent Sternroyd's Augustus had a very narrow escape. E. L. Walton, in the small part of Bolossy Greenwald, a "Yehudah" policeman, was very amusing. Isaac's frequent reference to him as "mein bruder Bolossy" was not lost upon the knowing ones in the audience. The part of Henriette Verne, a scheming Frenchwoman, was evidently written for Albina de Mer, who is *au fait* in such roles. Miss De Mer played the part with power and discretion, and her recalls were well earned. Minnie Radcliffe was excellent as Mary, daughter of the house of Stuart, and Kate Downs did good work in the part of Mrs. Wilkins, a strong-minded woman whose savings-bank book is squeezed in a "corner." Josie Dell was pretty and graceful as the boy Robert, an *enfant terrible*.

The play was well mounted, the interior in the second act being especially elegant. Caught in a Corner is up for an indefinite run.

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MADISON SQUARE—JIM THE PENMAN.

James Ralston	Frederic Robinson
Louis Percival	H. M. Pitt
Baron Hartfield	W. J. Lemoyne
Captain Redwood	E. M. Holland
Lord Drelincourt	L. F. Massen
Jack Ralston	Warren Ramsey
Mr. Chapstone, Q. C.	C. P. Flockton
Dr. Prettyman	William Davidge
Mr. Netherby, M. P.	H. Holliday
Nina (Mrs. Ralston)	Agnes Booth
Agnes	Maude Harrison
Lady Dunscombe	Mrs. F. J. Phillips
Mrs. Chapstone	May Robson

The first genuine success scored by a stock company this season was achieved at the Madison Square on Monday night. Jim the Penman, a strong play, acted by a company that has no equal in this country, mounted with the faultless taste that characterizes all of Mr. Palmer's productions, and witnessed by the most brilliant first-night gathering of the season, had a triumphant reception.

Jim the Penman is, as our readers have been told, from the pen of a playwriting English baronet, Sir Charles L. Young. It is an exciting piece, aptly described as a "drawing-room melodrama." The plot vaguely resembles the story of Florence Warden's popular fiction, "The House on the March." It is also stated that the central idea was founded on the case of a famous forger who carried on his trade after invading the precincts of London society. Although the story is somewhat sensational, the author has treated it in a thoroughly legitimate and refined manner. Some of the incidents might appear improbable were it not that the history of crime and the unwritten chronicles of social life afford significant parallels. The dialogue is crisp, pointed and vigorous. The situations are managed with consummate skill. Although the spectator is more or less taken into the dramatist's confidence early in the play as regards the [illegible] there is still an absorbing interest felt as to the manner in which it will be reached. We have seldom seen crude materials used with more tact and to better advantage, or more clearly moulded to the requirements of intelligent and discriminating auditors.

Louis Ralston is just in the swim of London society. He is known as a financier. At a reception his boyhood's friend, Louis Percival, is a guest. Percival formerly was engaged to Nina, Mrs. Ralston. He has lost most of his money through a heavy forgery perpetrated on him in America. Another guest is Captain Redwood, a heavy swell of the military type, whose affairs are also something of a mystery. We are furthermore introduced to Lord Drelincourt, whose eyes are cast in the direction of Ralston's daughter, Agnes. Ralston favors this match and things appear to be sailing along smoothly for him, when Baron Hartfield suddenly puts in an appearance and has a private audience with the financier. In their conversation it appears that they are partners in a stock company for the furtherance of certain schemes in which forgery plays an important part. Ralston, it is also discovered, is the member of the association whose talent for writing other folks' names is utilized, and his identity with a certain Jim the Penman, whose clever forgeries have baffled the police of two continents, is established. Ralston wishes to draw out of the business. He is tortured with doubts and fears and animated by a wish to become in reality what he seems to be—an honored member of society. But Hartfield is relentless. He insists that one more *coup* must be undertaken—the robbery of Drelincourt's family jewels by means of a bogus order on the deposit company having them in custody. Ralston finally consents on the promise that this shall be the last crime. Redwood, who has pretended to be asleep in the adjoining conservatory, overhears the plot and is determined to act accordingly. Redwood is a detective acting for Pinkerton's agency in the United States, who have the discovery of the criminal who ruined Percival on hand.

In the succeeding act the robbery is effected, after Drelincourt has proposed for the hand of Agnes and been accepted. In an interview between Mrs. Ralston and Percival, who has not outgrown his early love for her, the letters, presumably written by one to the other, are produced and each protests that neither was the author of the missives that terminated that youthful engagement. In the next act Mrs. Ralston compares the signature of the letter attributed to her with her name as written by her husband, and makes the horrible discovery that he had forged it. Charged with the act, Ralston, who is already tortured with fears of speedy discovery in his other misdeeds, makes a denial; but the wife disbelieves and denounces him. He and the Baron furthermore overhear a conversation between Redwood the detective and Percival which shows that they are cognizant of his guilt in the Drelincourt and other affairs. Ralston determines to brave it out, inasmuch as Percival, not wishing to brand the woman he loves and her children with infamy, refuses to prosecute.

In the last act Ralston makes and carries out an ingenious scheme to free himself from danger, but in the excitement attendant upon a subsequent struggle with his scoundrelly partner, the Baron, he is attacked with heart disease and dies. The wedding breakfast of his daughter and Drelincourt is progressing in an adjoining room. The doors are thrown open and a guest, emerging, discovers the tragedy. The gayety ends and the curtain descends amid silence, presumably leaving Percival and Nina free, through the death of the magnificent criminal, Jim the Penman, to follow the dictates of their hearts.

Agnes Booth carried the most difficult and crucial portions of the play upon her shapely shoulders. In the earlier scenes, where Nina is simply a clever woman of the world, secure in position, happy in her surroundings, the central figure in a round of social gaiety, her style and manner were of course thoroughly suited. In the interview with Ralston, where the wretched plot by which he separated two young and loving hearts comes out, she rose to a point of superb scorn and passion. The last act, with its new pangs and bold resolves, also enabled the artiste to display her quality as an emotional actress of the first rank. Her dresses were magnificent. Several calls were the partial reward of her admirable efforts.

E. M. Holland made a distinct hit as Captain Redwood. The audience instantly appreciated the excellent suggestiveness of Mr. Holland's characterization. The alert detective was always slumbering beneath an exterior of clumsy good nature and hulking military haw haw.

Frederic Robinson began to run the gamut of facial and vocal expression too early in the race, and some of his best opportunities were consequently lost when strength was required later. He capitally accentuated the two sides of the forger's character, the complacent, easy-minded man of the world, and the remorseful, broken-spirited, yet desperate criminal. Nevertheless, it struck many in the audience that to be consistent with his nerve and bold daring, Ralston should preserve throughout at least an approach to cool self repression.

H. M. Pitt cut a striking and *distingué* figure as Percival. Mr. Pitt is always well bred and well equipped. When he has quite mastered his lines he will no doubt be one of the strongest features in the cast. The future possibilities of his performance were outlined on Monday.

Mr. Massen was a manly and handsome Drelincourt. Mr. Lemoyne was not altogether at home in Hartfield, but however protean a sterling character actor like Mr. Lemoyne may be, he cannot always conjure up a new and successful personality. Messrs. Flockton and Davidge had little to do as a lawyer and doctor of pronounced peculiarities, but their sketches dovetailed with the spirit of the performance.

Maude Harrison never looked younger or prettier or played more roguishly than in the character of Agnes, a bright, ingenuous young lady, who, with her sunny sweethearting furnishes most of the lighter element in the play. Mrs. Phillips as a woman of fashion and Miss Robson as another assisted in giving symmetry to the representation.

The three sets, Mrs. Ralston's town apartments, the library at her country-house, and the reception room in the same place, were excellent specimens of Mr. Marston's skill. The furniture and appointments were in the best of taste.

Jim the Penman is unquestionably the strongest card that Manager Palmer has played since he began directing the destinies of the Madison Square. The production is as perfect as the ample resources of our leading stock theatre can make it. The play will run the greater part of the season, without doubt.

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WALLACK'S THEATRE—JACK.

Jack Beamish	Ebin Plympton
Noel Blake	H. J. Henley
Sebastian Smythe	John Howson
Major Spott White	Harry Edwards
Mr. Smythe	John Archer
Bertie Ffolliott	J. B. Hollis
Madge	Helen Russell
Lady Blanchemayne	Lilie Allyson
Baby Blanchemayne	May Gallagher

Some time ago Mr. Palmer announced that he would give a series of special matinees at the Madison Square for the purpose of trying new plays. His idea was adopted by the persuasive J. H. Key at Wallack's on Tuesday, where and when, by consent of the management, Jack, the comedy-drama by Mrs. Harry Becket that Eben Plympton brought over from London, was produced for the first time in this city. The special matinee custom is of English growth, and so its introduction to us was quite appropriate at Wallack's. It was also quite in the nature of things that a piece by the widow of a once popular comedian of this theatre should have its hearing here.

Jack is a singular combination of good and ill. There are scenes that have the true Robertsonian daintiness of touch; there are others that verge on the cheap story-paper style of thing; there are character studies that are clever and others that are caricatures; there are mingled the conflicting elements of high comedy, melodrama and broad farce; there are oases of originality and deserts of plagiarism. Smythe and his realistic music are transcripts from Piccolini; the second act is a modernized and emasculated version of the will scene from Money. Delicacy and crudity, wit and horseplay play hide-and-seek all through. Two of the situations at the close of the acts are given to a bull-dog. Indeed, were it not for the fact that the canine is providentially shot in Act Three he would probably devour all the "fat" of the piece.

The scheme of illustrating the conduct of humble people whose heads are suddenly turned by the acquisition of wealth is an old one. But even old subjects may be interestingly treated. In Act One Jack Beamish, a Bohemian artist, is found in his lodgings with his friend Noel Blake, an unknown composer, and Madge their ward. Jack is generous, and although he has a sneaking love for Madge he brings her and Noel together after finding they are spoons on each other. Noel is selfish and discontented. He sighs for wealth and position. An old musical crank, a rich baronet, has died, and the bohemian party are summoned down country to the reading of the will. Said baronet has once upon a time visited them [illegible] and admired Noel's musical talent. The relatives gather at the baronet's homestead and the bohemians arrive, not forgetting the bulldog. It is found that the eccentric deceased has left the bulk of his property to Noel and disregarded his kinsfolk, who of course proceed to cover his name with obloquy. Lady Blanchemayne and Major Whyte conspire to recapture the creature comforts of their lamented relative by setting Baby Blanchemayne on to catch Noel, who is an utterly selfish, despicable scamp, slangs the generous Jack and makes things so hot for him that he concludes to leave his prosperous friend and return to Bohemia. Madge, too, goes from Field Royal. But the aristocrats' plans miscarry. Baby elopes with Bertie Ffolliott, a callow dude that she adores; Jack and Madge hitch up together, and Noel goes somewhere to meditate on the fact that happiness and riches do not always go together.

The first act is the best of the four. It very entertainingly introduces us to a happy-go-lucky sort of life, and shows us a trio of characters that give promise of interesting development. Unfortunately, the promise is not performed. The dialogue is by no means brilliant, but it is natural and occasionally clever. The second act is quite effective, but the same situation is so much better managed in Money that it falls somewhat short. Up to the beginning of the third act the author has been laying foundation all the while. With a mass of verbiage and superfluous, tiresome detail, she has wasted one half her play before we are brought to the real beginning of the interest—the point at which a scheming woman enters upon the plan of estranging Noel and Madge. The development of this plot forms the chief aim of the story. The third act is inartistic and rasping. No man with a strong right arm would allow himself to be bully-ragged and insulted as Jack allows Noel to walk over his manhood and self respect. And when Jack finally rises to a sense of his injuries, the language in which he denounces Noel is cheap and theatrical.

Of the acting, the palm was easily won by Mr. Plympton, who is one of our best leading actors. Intelligence, sympathy and sensibility were the conspicuous features of his work. Jack, as he handled him, was a clever *genre* picture, only marred by the bit of rant at the close of the act first referred to. Mr. Henley's Noel was sufficiently unpleasant to fit the author's idea. But it seemed to us rather extraordinary that Jack and Madge, having lived with such a peevish, selfish, uncourteous individual, should have given him their friendship and been blind to his gross faults. Mr. Howson's Smythe was an artistic and humorous character sketch. Miss Russell was charming as the ingenuous and light-hearted heroine, while little Miss Gallagher's Baby Blanchemayne with her irritating 'Isn't it, mamma?' was a clever piece of acting. The other parts were well played. The dog must not be forgotten. He was not the least gifted or the least important member of the cast.

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POOLE'S THEATRE—KEEP IT DARK.

Jasper Vaseline	W. T. Bryant
Presto Neverchange	James Bevins
Cleo Mashering	Thomas Q. Seabrooke
Terrence Blackthorne	W. W. Black
Shampoo	Charles Ray
Peter Perkins	
Smoot	Louis Thiel
Clementine Delaney	Lizzie Richmond
Euphemia Mashering	Ella Hunt
Minnie Mayflower	Elvia Crox
Tilda	Rachel Booth
Lilie Tulip	Pearl Jackson
Rose Violet	Emma Gladstone

Keep it Dark is the title of the piece produced at Poole's Theatre on Monday night. According to the programme, it was written for fun only, the author making no other pretension. Viewed in the light of this candid avowal, a great deal of what might be adverse criticism is disarmed. A series of overdrawn situations of broad farce hang around a flimsy story of a married man following an actress. The piece served its purpose of making the audience laugh and overlook the absence of any thread of connection in its story. The actors all did their best to make it brisk. W. T. Bryant amusingly filled the part of Jasper Vaseline, an inventor of a liver pad, drumming his own goods and making love to the actress. In the second act a comic rendering by him of the song "Sweet Violets" was excellent and deservedly applauded. The role of Presto Neverchange, an ex-magician, was amusingly done by James Bevins. The part of Mashering, a tall, gray-haired merchant, humbugging his family in order to flirt with the actress, was very well filled by Thomas Q. Seabrooke, and next to Bryant's Vaseline it was the best bit of acting in the farce. Charles Ray filled two parts, those of Shampoo, the German barber, and Peter Perkins, a youth from Boston, with equal skill and zest. The part of Clementine Delaney, the actress, was taken by Lizzie Richmond, a lady whose voice, manner and appearance seemed more in the style of the biergarten concert than the legitimate stage. However, she played a scene of a continuously interrupted tete-a-tete supper in good light comedy manner. Ella Hunt represented a flighty merchant's better-half very well indeed. Elvia Crox personated Minnie Mayflower with much cleverness—a school girl budding into womanhood and crammed with parrot like scraps of geography. Rachel Booth, as Tilda, a wild little domestic help, played with some snap, but betrayed her lack of stage experience by the awkward and nervous way she used her hands and feet. The rest of the characters were slight parts, but were filled in a painstaking manner. A fault of nonchalance may be charged to the whole cast, and it is certainly a very great error.

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Daniel E. Bandmann opened for a week at the Third Avenue Theatre on Monday night, presenting Hamlet. He was cordially greeted by a fair-sized audience. The applause was liberal, but discriminating. Mr. Bandmann's portrayal of the mystical, many-sided Prince was limned with a bold, virile hand; but it lacked the wondrous play of prismatic color, light and shade, which blend so harmoniously in the pre-Raphaelite picture drawn by Shakespeare. In Mr. Bandmann's interpretation no color save sable is thrown from the spectrum. The interview with the Queen was given by the star with vigorous dramatic force. His elocution in the soliloquies was at times faulty, while minor passages in the dialogue were so rapidly uttered that they were lost to the ear as to meaning.

Mr. Bandmann was fairly but uneveniy supported, the cast in the minor parts sadly needing rehearsal. Louise Beaudet was tender and effective as Ophelia, winning the audience with her acting and sweet and plaintive vocalization in the mad scene. Miss Beaudet deservedly shared the honors with the star. R. W. Emery read the lines of the Ghost with fine effect. Clay Clement was a statuesque, conventional King. A. R. Brooks was a good Polonius; Frank Lander was an acceptable Laertes, and F. H. Paulo a polished courtier as Marcellus. Oliver Hagan, as Horatio, gave a graceful and careful impersonation, displaying latent talent. Ida Lewis, as the Queen, gave a finished characterization. Walter Kent, as the first gravedigger, made a hit with the quaint quips and quirks of the merry old sexton. This evening Mr. Bandmann appears in Romeo and Juliet, while Narcisse and Richard III hold the boards Friday and Saturday nights, respectively.

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The Inside Track drew a fair house to the Windsor Monday night. Mr. Byron was heartily received as Harry Denbigh and called frequently before the curtain during the evening. The applause was fairly divided by Kate Byron as Jerry Twaddle. Misses Delaro and Leigh won the favor of the audience. Phosa McAllister will be seen here next week in Taken from Life.

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Kate Claxton and Charles Stevenson were warmly welcomed Monday evening in the Two Orphans at the Windsor. Alice Leigh, Dollie Pike and James Edwards lent efficient support. Next week Robson and Crane in The Comedy of Errors.

* * *

Gus Williams delighted a good-sized audience at the Grand Opera House on Monday with Oh, What a Night! in which he and his company did some capital farce comedy acting. All of Mr. Williams' songs were encored.

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At the Standard last Saturday evening Mr. Boucicault revived The Jilt. The comedy was witnessed by a large and cordial gathering. The piece, albeit slightly altered in dialogue, presents the same striking excellences of dialogue, the same paucity of virile plot and the same hotchpotch of characters that occasioned discussion when it was brought out last season at the Star. The language of The Jilt is at times every bit as bright and snappy as that of London Assurance, but, unlike the latter play, it does not successfully or faithfully depict the manners of the class with which it chiefly deals. At all events, men and manners have been wofully mixed up, so that we see among the gentry a disregard for the amenities of polite discourse and behavior, while the *canaille* are discovered making free with their social betters. Still, The Jilt, like everything that comes from its author's prolific pen, is clever and interesting, and here, where its social and turf solecisms are likely to pass without censure, there is no reason why it should not enjoy a prosperous career.

As Myles O'Hara Mr. Boucicault is very delightful. He is an adept at playing sharp-tongued, true hearted, chivalrous Irishmen both of high and low degree, and Myles fits him—as his English friends would put it—down to the ground. And why not, when it is remembered that Boucicault, dramatist, especially designed Myles for Boucicault, actor? Miss Thorndyke was pleasantly received as Kitty Woodstock, her pretty face, slight figure and intelligent acting combining to make her an agreeable figure in the cast. Misses Chantore and Bannister and Mrs. Barker filled their roles acceptably. Mr. Lethcourt, formerly a member of Wallack's, played Sir Peleigh in a manly fashion. Mr. Norcross did not do much with Lord Marcus Wylie, the man who makes all the trouble for the virtuous folks in the piece. Fitz Williams was at home in his old part of Geoffrey Tudor. Mr. Boucicault does an injustice to his artists by omitting their initials or first names from the bills. The simple prefix "Mr." or "Miss" is undoubtedly quite English and traditional, but in these days of numerous professionals the full names are necessary to prevent confusion and keep playgoers properly informed. The scenery

and furniture, all of which we are told was brought from the other side, was pretty and appropriate, if not elaborate.

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As You Like It has remained on the bills of the Union Square since our last issue. This (Thursday) evening Modjeska will be seen as Viola in Twelfth Night. Tuesday of next week has been set apart for the production of Les Chouans.

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Mr. Harrigan's play, The O'Reagans, with its irresistibly funny complications, its capital localisms and delightful melodies, is crowding the Park Theatre. It will hold the boards long after the snow begins to fly.

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Kenilworth is not attracting any more than might be expected from its first representation, and there is a large array of empty seats in all parts of the house every evening. The Cameron engagement will be succeeded by the Casino company in Erminie, whose run has been so unsatisfactorily broken. The return of the popular and accomplished artists, after giving the people of other cities a brief taste of their quality, will no doubt also bring about a return of the good houses to which we are accustomed at this establishment.

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Gretchen has been a source of so much profit to the management of the Lyceum that it is continued this week, Miss Fortescue's appearance in Frou Frou being deferred.

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There was a celebration of a modest sort at the Bijou, Monday night, when Little Jack Sheppard reached the fiftieth performance in this city Simple souvenirs were presented to the large audience in attendance. Mr. Goodwin from time to time polishes up a rough corner of the burlesque; and it goes with hearty laughter throughout and plentiful applause.

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THE MIRROR was right about Harvest, after all. Mr. Hamilton's play, notwithstanding the statements that Mr. Wallack was satisfied with its reception and would keep it on indefinitely, was given for the last time last night. This (Thursday) evening Robert Buchanan's elastic dramatization of Fielding's immortal novel, "Tom Jones," entitled Sophia, will be brought out.

The Musical Mirror.

The "inaugural week," to quote from the programme of the Gilbert-Sullivan opera season at the Fifth Avenue Theatre, was opened auspiciously on Monday night with a very even and charming performance of The Mikado Miss Ulmar was as sparkling and melodious as ever in her part of Yum-Yum, and Courtice Pounds graceful and tasteful in his well-known personation of Nanki Poo. Mr. Pounds' voice is of a specially warm, reedy quality, and with a little more skill in its emission, and more snap and humor in his acting, he would give an almost ideal interpretation of the part.

Signor Brocolini and Alice Carle were highly effective as Pooh-Bah and Katisha. They both have strong, rich voices, and sing well, barring a perceptible uncertainty of intonation.

J. W. Herbert was really funny as the High Executioner, Ko Ko. It is greatly to his credit that he reduced the conventional horse-play, now become almost traditional in the part, to a minimum. The stage business of the Gilbert-Sullivan operetta doubtless comes to us directly from the dictation of the clever authors themselves. It very probably inhered in the Gilbertian notion of fun that the solemn incongruity already pervading the text and music should be further accentuated by contrast between the quiet humor of the words and the wild antics of the performers Yet we cannot but question whether the one is not in a measure hidden and impaired by the other. The Gilbertian text is so thoroughly impregnated with the slyest spirit of quiet, humorous absurdity and with the keenest satire on contemporary men and things, that it deserves to be fully relished and sharply brought out in the performance. To this end the lines should be given with perfect enunciation and delivery, and the actors should be humorists akin in spirit with the dry fun of their author So much granted, it would be at least an interesting experiment to see The Mikado and its kindred works played on the highest possible plane, relying on the real goodness of the text and score, and little or not at all on grimace and buffoonery. Such a performance would be apt to leave the discreet auditor in a state of purring, titillating satisfaction—the golden calm of a really artistic delight, while it might appeal less cogently to the uproarious haw-haw of the gallery gods

The usual "floral testimonial" business was of course conscientiously done. This precise form of managerial humbug, like the Parisian *clague*, has become so firmly settled in our theatrical tradition that satire and remonstance seem powerless against it, and it must needs be left to perish, if ever, under its own weight Of course, it really takes in no one save the ingenuous young man from Penn Yan. The mossy-headed play-goer only smiles serene at the frantic race of flower-burdened ushers, and amid their densest thicket of frond and petal gently murmurs "too thin!"

* * *

Un Ballo in Maschera as given by Angelo's company Monday, Nov. 1, did not differ essentially from the first performance a week ago. The principals were not in as good voice, and although they tried faithfully to make amends it was not quite possible to produce by good intention alone the thrilling effect of clear, ringing tones, given with decision and snap.

But while much of the solo singing was disappointing, the concerted music was decidedly good, and the very careful attention evinced by the audience whenever a few bars of duet, trio or quartet were being sung shows how thoroughly the ear relishes such divertisements from the interminable recitatives and cadenzas in all of which the closing phrase, with its accompanying gesture, seems to have been molded by some master of yore and furnished to male and female alike, regardless of the character assumed or its appropriateness.

The quartet with chorus in the second act (as divided Monday night) was decidedly the best thing of the evening, and received a well-deserved and hearty encore.

And here let us compliment the company, and those to whose training it is due, on the fine balancing of these concerted pieces. The large body of tone of the chorus sung delightfully piano seems like a soft cushion from which the solo voices spring back and forth and finally merge in the pervading tone which Signor Bimboni allows the band only to color with the different quality of its instruments instead of blowing it to atoms, as is the custom of many other conductors we might mention.

The effect of such a combination is wonderfully satisfying, and surely most artistic. The "Laughing Chorus," with the gigantic Pinto looking like a jolly Gambrinus, was capitally done, and proves still further our remark on ensemble singing. The band in their attack was very bad, and many good effects were lost thereby. The oboe, cello, flute and harp soloists redeemed it, however, by some extremely artistic obligato work. Mme. Valda again charmed her auditors by the brightness and freshness of her singing and the rather cute rendition of the music allotted to her in the last act, while her clear notes seemed to give a ring to the concerted music in which she sang which was lacking when she was off the stage. We wish there were more like her. Giannini was, without doubt, singing at a disadvantage from a slight cold or other cause, necessitating an expenditure of more effort and the use of the "mezzo voce" than usual, and although his performance was brilliant at the climaxes it was not so evenly effective as usual. This was clearly shown in the duet with Mme. Montaldo in the second act. The audience, though appreciating the fine manner in which it was done, was heartless enough to re-demand it, but were not gratified—the singers showing good judgment in saving themselves for the remaining work rather than pamper to the insatiable greed of an audience for anything they may fancy. It is to be regretted that the contralto part of the opera was not better sustained. The possibilities of the part are great, but the illusion of one singer using the register of her voice so as to sound like two different voices is more than we think the composer could have intended. In the concerted music also Mme. Mestress was certainly weak and not nearly up to her former performance. Lalloni as the Secretary we think was somewhat better, his acting being more in keeping with the words he was singing, but the prominence he gives to certain overtones of his voice in the effort to produce the desired resonance, is such as to give one the feeling that he is singing nearly half a tone sharp nearly all the time—certainly not a pleasant one. By giving more prominence to the baritone rather than the tenor quality of his voice, we are sure his singing would be much more effective. We must criticise Signor Bimboni's tempo in the "Ballet" music as being too fast for even a small number of dancers to perform their movements with any grace. It is in these small details that the success or failure of an operatic performance to a great extent lies, and we call attention to them, knowing that the more important ones will not be overlooked, and that thereby the remainder of the season of Italian opera may be the more pertect and consequently deservedly successful.

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Koster and Bial still give one of the brightest and liveliest entertainments in town, and reap the harvest in full houses. The new burlesque is screamingly funny, and the selections are admirable.

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Dockstader's Minstrels hold the palm still for pure and delightful singing in the first-part. The music is of a far higher tone than is usual in cork, and the artists are real artists, and not the ordinary minstrel nasalities.

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The Sunday night concert of the Italian Opera company brought forward many of the principal and some of the secondary artists in a manner to show what they were as singers pure and simple, without the aid of stage illusion, and, loth to say, we prefer them "en scene," although there was some very good singing indeed, and Mme. Valda is a gem.

The Giddy Gusher.

Is there any one beside Judge Hilton, a few Smiths and several Clinches who will say the world is any better for Alexander and Cornelia Stewart's having lived and died in it?

We put away every week of our lives men and women of far greater account to humanity—who, without possessing as many pennies as the Stewarts did thousands of dollars, have benefited their fellow-creatures and left behind them a reputation that their descendants may be proud of.

That flint-and-steel old firelock, Alexander, lived a life of unexampled thrift, success and selfishness. A few French dancers and foreign actresses benefitted by the one weak spot in his armor. He once in a while afforded an old woman a chance to buy Canton flannel under the market price; but there his philanthropy ceased.

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I shall never forget a scene that took place corner of Amity and Wooster, when the millionaire bought a church, graveyard and tombstones. He got in a gang of dump-carts, and he shovelled in bones and coffin-plates with cheerful indiscrimination. Along came an old lady whose grandfather rested in the rapidly-vanishing graveyard. She climbed up on a mound of mortuary remains. She picked up a femur, or one of those humerus bones we have in our jolly bodies, and she hatangued the crowd. She gave Alexander the merriest kind of a shaking up, and she finished by a fourth-proof curse that made the bones dance under her.

It was but a little while after he had turned that church into a stable, and another church on Broadway into a theatre, where a heavy-lumbed British Blonde led him a nice career as landlord, that the marble man uttered his famous curse and fell dead on Stewart's threshold. It was a good season for curses, and A. T. got in a crop of 'em that lasted him well.

A certain French actress here lived in one of the merchant prince's houses and used to buy two or three camel's-hair shawls a day at the big store—that is, she had 'em charged. The Gusher was an interesting creature, just beginning to sling ink about as if it was Jockey Club perfume. She had very faint ideas of the importance of type, and she wrote a Western paper some stunning things about Stewart. They were entirely true. She never dreamed the truth could be a libel; so she sailed in and told all she knew.

While her statements were travelling West, the fair Nathalie packed her household goods, sold her coupe and span to a dealer, gathered in all she could and flew between two days for La Belle France. As Barrett continues to recite, "Gone with a handsomer man." In those days I had a mania for autographs, and this Frenchwoman gave me the tail ends of several communications from Pa Stewart to which he had appended his valuable sig. I certainly had two envelopes that had come from him, and I tucked 'em away in an autograph album, never thinking what good service they would do. In course of time my Western editor came on East, was enjoying his holiday at the Fifth Avenue Hotel, when Stewart's lawyer came down on him like a Buffalo bug and quick as a wink it was Ludlow street for the poor editor. I heard of the affair the evening it occurred and bright and early next morning I invaded the Stewart store. His Giblets came in, as was his wont, sharp on 10, and I demanded an audience at once.

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I told him I was the writer of the New York letters that had stirred him up to a libel suit. I assured him I hadn't told one-half I knew. "Why, here's your own letters to Nathalie to prove everything I've said is true." I had gathered envelopes approximating in general style to the two simon-pure overcoats I possessed. I had made 'em fat with folded paper. I tied 'em securely with a string. One of A T.'s genuine envelopes was conspicuous each side the packet. The chunk of letter that had his autograph on was ingeniously fastened to a written page and doubled over to show the few lines of the old man's amatory epistle. "Miss Dumas left me as a legacy these interesting documents," said I, "and in defending Mr —— it will be necessary to put them in evidence. It would be a great pity, but they prove the truth of my statements. It will be a very tough matter for you, but the greatest good of the greatest number must always be consulted in public affairs like this one I am going to Mr. —— [the editor's lawyer] this afternoon at three.' I waited to hear no reply. The gentleman was a lively brick color. I liked the hue; it betokened he had heard and understood me. At two o'clock the suit had been withdrawn, and my editor never heard another word of the matter.

* * *

Naturally, then, my entire affection was not donated to A. T. Stewart; but when he began building that Woman's Home—that great benevolent caravansery where the toiling female could be comfortably housed for a small portion of her earnings—I took water. "Blessed old chump," thought I; "he is a friend of hard-worked humanity." Just as I got myself into a blooming state of grateful remorse, the philanthropic bottom of the affair fell out and showed the riveted, copper-fastened surface of mercantile interest and greed.

A. T., despite the curse of the marble man (who was ruined by a contract made with him to build the Thirty-fourth street house), moved into his mausoleum and tried to move into society. Judge Hilton presided at his dinners, Judge Hilton thought for him, acted for him, and all he got wasn't any more than the job he did was worth.

Then, in the midst of splendor he didn't understand, of riches he couldn't count, the hand of the inevitable opened the marble gates with grim hospitality that wouldn't be denied. Physicians were in vain, for all Marcey's potions and all of White's pills couldn't cure A. T. Stewart of some of his ills. With his millions intact, and all their vast resources for good neglected the rich man went to account for the trust.

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Then it was Ma Stewart's turn. Poor childless old woman, one would suppose in the loneliness of widowhood, and in the possession of such a tremendous sum of money, her heart would have yearned to lift up the wretched—to see the good of her money before she, too, laid down her commission Not much! She polished up diamond necklaces, she got in dressmakers, and took point-lace flounces off one dress and plastered 'em on another. She has left as many gems as Queen Elizabeth did, and about as unfit for her to wear as a pair of old Alexander's Winter pants would have been. Low necked, short sleeved, pale shades of rose pink and baby blue were made from time to time in the latest style; kept ready for some great festive occasions that never occurred. Guarded by detectives, environed by unadmired pomp and unconsidered circumstance, she also, without seemingly understanding her enormous responsibility went down to her grave. Of course, as long as the instincts of charity never stirred her to action while on the earth, she planned no benefits to follow her death. What wasted opportunities! How I do hope that beyond these misspent lives there must be an accounting! That Alexander and Cornelia will have to answer that dreadful question, "What did you do with it?" And if by any provision in the future state they are enabled to look up, they will see what an amount of squabbling and ill-feeling their hoarded wealth has engendered. They will see a young man of acute Parisian tastes putting out eight millions in foreign pleasures; they will be dissatisfied with their earthly careers, be dead sure of that.

* * *

There's a great deal of fuss made by most people in getting ready to die. They have to be groomed by ministers; they have to undergo a sort of ante mortem embalming; they are stuffed full of good things; as much of the original sin as the theological massage business can take out of 'em is taken; they put their thoughts on the elevated roads and get as much of their baggage checked as their ticket will allow. But, believe me, that eye is the steadiest, that heart the calmest, that soul the bravest that belongs to the man or woman who can see the gates of the tomb beyond some gates they have builded for sheltering age or fostering youth. The knell of death will be robbed of its terror if glad school bells they have set ringing mingle their music with the solemn clang of eternity. Set aside enough money to bury you decently, O ye millionaires! and invest every cursed dollar you have before you die in alleviating the misery this world is full of.

* * *

Frank Clements, a very nice sort of fellow, endowed with small power of resistance, succumbed to fate and fled from troubles he could not face, through the one door he knew of—that of Death. He left a brave-hearted, charming girl and two young boys. The girl is working steadily—she is in Mrs. Bowers' Company, and her outlook is pleasant enough; but those two boys! her salary is not sufficient to keep them all and defray the expenses of an education. The poor young woman is anxious and unhappy on their account.

* * *

Now, for cases like these, why doesn't the Actor's Fund establish a school in some big house such as I know of up here on the Island? There are plenty of well-educated, superannuated old actors who could be turned into good teachers. A few acres of ground, cared for in the idle hours of the scholars, would make the place self-supporting—a kind of farm-school. Get up a series of benefits to establish such an institution, and your Gusher will lecture—give a concert, or—hance the slack rope in a canvas sack.

At this present time my mind is greatly agitated over the needs of many little children who survive dead actors. I want to see a nice academy hoisted a couple of stories, where clever, poverty-stricken little children born of theatrical people may get the good education necessary to make "fair women and brave men."

Just at this time I know of four fine boys, lovely children. Any one of 'em dropping into the Stewart mansion forty, thirty, twenty years ago, would have been put on a pedestal and worshipped as a miracle of cleverness and beauty. The poor little men are struggling along, doing manual labor, when they should be storing their minds—spending their juvenile strength in hard work when they should be enjoying the only wholly happy hours that fall unto human life. Gerald Evre—that big, puffy actor of Wallack's, weak-kneed and simple minded—left a pretty wife and two splendid boys to go off to Australia, where he very properly died.

I wish I could touch the heart of some wealthy old pump to such an extent that he would invest a few thousands as I would direct. I'd have that educational establishment for dead actors' children in operation within a month, and the two Eyre boys and the two Clements lads on the road to prosperous manhood through its influence.

* * *

A loving father is A. M. Palmer, and I trust he may think of what he would wish for his own children when he hears of these little creatures—their great needs and their small resources.

Gracious! When I think of the defunct Alexander and Cornelia, a hornet is a tender insect compared to your mad

GIDDY GUSHER.

Professional Doings.

—James F. Crossen reopens his Banker's Daughter season in Utica, N. Y., on Nov. 12

—Frank Harff, manager of the Highland House, Cincinnati, died in New York last week.

—A new variety theatre, to be known as the Olympic, will be opened in Cincinnati on Sunday night.

—Signor Campobello has joined the Duff Opera company to sing the King in The Pirates of Penzance.

—Robert McWade has gone starring again. He opened in Rip Van Winkle in Philadelphia on Monday night.

—Gorman and Beaven's Elite Specialty Coterie was crushed beneath its title at Chillicothe, O., last week.

—Mrs. Langtry opened to a large and fashionable house on Monday night at Miner's new Newark theatre.

—Irene Perselle has recovered from an illness that lasted two weeks and rejoined Lewis' Monte Cristo company.

—Pepita opened to a large house in Louisville on Monday night, but failed to score. The press was unmerciful.

—The Indianapolis Elks will hold their annual social to-morrow (Friday) night. The programme is long and varied.

—Marie Petravsky will be at liberty for juveniles or soubrettes after Nov. 16. She is at present supporting Ida Lewis.

—Henry E. Abbey will accompany Sarah Bernhardt to Australia next May, that being his first visit to the Antipodes.

—Attractions are wanted for Thanksgiving, Christmas and New Year's at Allyn Hall, Hartford, Ct. House holds 1 500.

—Charles Maubury telegraphs that there is no truth whatever in the report that the Wages of Sin company is about to close season.

—J. C. Rosenberg, of El Dorado, Kas., is looking for attractions to play under the auspices of the town band on percentage.

—Lionel Bland, a promising young actor, is making much of the part of Prince Mallecotti in Forget-Me-Not in support of Genevieve Ward.

—A play in blank verse has just been completed for George Riddle by Edgar Fawcett It is founded on an incident in one of Mr. Fawcett's narrative poems.

—Jennie Yeamans has been presented with a Dobson bell-banjo. Its gift was in remembrance of her birthday, just passed, and was made by her sister Emily.

—Mark Sullivan has resigned from the Cattle King company. He had no unpleasantness with the management, but did not like the stage business with the horses.

—Mrs. Lucy Parsons, wife of the condemned anarchist, applied to the proprietor of a dime museum in Chicago a few weeks ago for an engagement. She wanted a salary and proposed to sell her own and the portraits of the condemned anarchists, besides copies of the speeches made at the Haymarket meetings. Her application received a "polite negative."

—Jacques' New Opera House at Waterbury, Ct., was dedicated with two grand concerts on Nov 1 and 2. After the first concert Mr. Jacques was banqueted by friends.

—The only hostelry in Adrian, Mich., where the profession can find comfort and special rates is the Central Hotel. The proprietor is known to the profession as late of Mt. Clemens.

—Fanny Davenport drew a thousand-dollar house at Gloversville, N Y., last week. Leading stars do surprisingly well at the handsome Kasson Opera House in that town, considering the population.

At the performance of Much Ado at the Park Theatre, Brooklyn, last Monday, Lizzie Lewis received a triple encore for her charming singing of Lyster's Serenade, "Take, Oh, Take Those Lips Away."

—The Langtry season in Newark, N. J., is likely to be one of the greatest known in the theatrical history of that city. Every seat for the week was sold before the company arrived on Monday morning.

—Edgar L. Davenport, who is with Joseph Grismer's company, played Macari in Called Back last week in Duluth. He is reported to have made a hit. It was Mr. Davenport's first essay in a dialect character part.

—Ch. Saake, a costumer from Germany, is established at 466 North Eighth street, Philadelphia. He is a designer and manufacturer, and lets or sells full outfits for companies in every department of the profession.

—John F. Rhodes, the violinist, has severed his professional connection with the Mendelssohn Quintette, of Boston, and will hereafter divide his time between this city and Philadelphia, where he will continue to reside.

—McKee Rankin has been obliged to cancel some of the dates made for his new play, Allan Dare. Admiral Porter, the author of the drama, and Mr. Rankin have had some misunderstanding in relation to the play, and until this is settled all contracts are off.

—John Hooley, a nephew of the well-known Chicago manager, committed suicide at Olean, N. Y., on Tuesday last by cutting his throat. Young Hooley was in advance of the Rag Baby company, and is supposed to have taken his life during a temporary fit of insanity.

—T. J. Farron telegraphs that he opened to a large audience at the National Theatre, Philadelphia, on Monday night, and that he opens at the Third Avenue Theatre, this city, next week. The Third Avenue programme for this week announces Louise Rial for next.

—Fred. Lyster's comedy, Kittens, has been booked for a tour of the English provinces next season under the management of J. M. Glover. Kate Everleigh will be starred in the title role, and Mrs. Brutone will probably be in her support. H. C. Newton has written some new songs for Miss Everleigh.

—Tony Hart will sing, in his forthcoming play Donnybrook, the "Blarney Song" by Fred Lyster and Edward Solomon, which was the only success in The Maid and the Moonshiner; also a new song by Wayne Ellis and Fred Lyster, "This Ould Scarlet Coat," and Carrie Tutein will introduce a ballad by Fred Lyster, called "When the Hawthorn Buds Were Springing."

—It is reported to THE MIRROR, but not on authority, that Sol Smith Russell will retire from the stage at the close of this season to go into business at Minneapolis with his father-in-law, Mr W. T. Adams, better known as "Oliver Optic," and that Frank Lawton, Mr. Russell's versatile coadjutor in comedy, will succeed him in the title role of Felix McKusick.

—The Bandit King company had a queer experience in Richmond, Va., last week. The company was to have played there all the week, but closed on Thursday night. The members were told they would be sent back to New York by boat, but when the baggage was on board the programme was changed and the company transferred to the cars. Then it was found that they were travelling to New York on their trunks. On arrival W. W. Randall and Charles Frohman were interviewed, and the trunks were sent for. Salaries are behind.

—Marlande Clarke, who has just returned to town, reports that the collapse of the Lillian Lewis company in Savannah was complete. The Ford Dramatic Society helped the members in a benefit, and all, with the exception of Cyril Searle, left for their homes. Mr. Searle remains South for his health Only two-and-a half out of eight weeks' salaries were paid. Several members who declined other offers and engaged with Miss Lewis are bitter in their denunciation of the management. Miss Lewis disclaims partnership in the tour and says she suffers with the rest,

—Before leaving for Philadelphia, Gertrude Griswold was seen for a few minutes by a MIRROR reporter, to whom she said: "I have a month's idle spell before I join Colonel McCaull's company, and shall spend it in Philadelphia. I am delighted at the prospect of singing among my own country people, and am so glad that my work will be in the operatic line rather than upon the concert stage. In the near future I hope to have an opportunity to sing in Thomas' Hamlet, in which opera I made my first and greatest success, singing Ophelia. I have hopes also of showing what I can do as Marguerite."

—The following well known people will take part in the benefit to Stanley McKenna at Wallack's Theatre on next Sunday night: Jessie Bartlett-Davis, Maurice Barrymore, Ovide Musin, Mme Julie de Ruyther, Emma Carson, Miss Weld, W. H. Hamilton, Herbert Kelcey, Annie Robe, Kyrle Bellew, John E. Brand, Alexander Salvini, George Clarke, several of the principals of Harrigan's and Dockstader's companies, Jolly Nash, Hilda Thomas and others. A notable feature of the evening will be the appearance of six of the handsomest leading men of the various theatres, who will act as ushers—Kyrle Bellew, Herbert Kelcey, Maurice Barrymore, Alexander Salvini, Marcus Meyer and George Clarke.

—The tour of Catherine Lewis in My Mis'es was a complete fizzle Adelaide Fitz-Allan, one of the members of the company, in speaking thereof, says: "We were out just eight days. In speaking of the play after the first performance the manager said, 'Its name is Dennis,' He then enlightened me as to the slang expression. Not one cent of salary was forthcoming, and we paid [illegible] board bills. The press showed no mercy; to say that the company was too [illegible] for the piece. There was something lacking in it—nobody seemed to know just what. Mr. Robertson said he had modelled the play somewhat upon the lines of The Jilt If so, the public played the title role."

PROVINCIAL.

BOSTON.

Rose Coghlan gave Boston a pleasant surprise last week as Rosalind. I went to the Globe Theatre Monday night somewhat prejudiced against her, as I remembered that I did not particularly like her last year in Our Joan. I argued that if she had not been satisfactory in melodrama she could not well be in Shakespeare. But the result proved that my deductions were at sea. Miss Coghlan's Rosalind was original to a certain breezy, out-door freshness, and was frank and honest to a wonderful degree, with an audacity which at times was almost startling, but which had ample justification in both the idea and the text of the great dramatist. Her Rosalind was never lackadaisical, never prudish—as what girl would be with the preliminary spirit to enter the Wood of Arden?—but, on the contrary, she was entirely feminine. So few women can be free and rollicking without essaying a certain approach to masculinity that is offensive to the best taste. Miss Coghlan did not offend in this respect, and, always satisfactory, was at times one of the best interpreters of the character whom I have ever seen. In her woman's garb in the first act she was a trifle stiff and constrained; but the moment she appeared in masculine attire this all left her, and she was sweet and winning. And in the closing act her good sense and scant wardrobe each appeared to good advantage. The close of this play too often is burlesqued by a ball-room array that the thinking auditor must wonder at, since who could have brought it there? The epilogue was spoken neatly and musically, and the curtain fell on a very pretty performance of Shakespeare's very pretty comedy. As You Like It was given on Monday and Tuesday evenings and Wednesday afternoon, London Assurance Wednesday and Saturday evenings, School for Scandal Thursday and Friday evenings, and The Lady of Lyons at the Saturday matinee. Miss Coghlan's Lady Gay Spanker was spirited and very English, her description of the hunt being really inspired by the ring of the chase. She made an excellent Lady Teazle, and Pauline also, though her Rosalind was really the success of the week. The support generally was creditable, particularly as regards Charles Walcott's Sir Harcourt Courtly and Mrs. Walcot's Audrey.

The Merry Wives of Windsor had a good week's run at the Boston Theatre, with William H. Crane as Falstaff and Stuart Robson as Slender. The former's identity was almost lost in the nasty lord's rotundity; but the latter's voice and manner betrayed him at every turn, and indeed fitted the character well constantly. The support in general was good. I do not know when I have heard on the stage more hearty, infectious laughter than that indulged in by Selena Fetter and May Waldron as Mrs. Ford and Mrs. Page.

Evans and Hoey appeared in The Parlor Match at the Park Theatre.

Adonis at the Hollis Street Theatre continues to crowded houses nightly.

Ditto The Harbor Lights at the Boston Museum.

Dad's Girl was given during the week at the Bijou Theatre by the Wilson Comedy co. Blanche Sherwood gave a very satisfactory performance of the girl aforesaid, and the David Hoskins of Mr. Miller was acted in an excellent manner.

Our Boarding House was the week's attraction at the Windsor.

The Hallen and Hart Prize Ideal organization appeared during the week at the Howard Athenæum. Julia Wilson, the original Tot of Josh Whitcomb's song; but somehow the audiences did not take to her as in her previous field, and it is understood that she will desert variety at once.

Resumé: The Aztec Fair at Horticultural Hall is having quite a run.—John L. Stoddard's Music Hall lectures are as popular as ever.—Harry W. French continues his Sunday evening lectures on Ireland with stereopticon accompaniment at the Boston Theatre to large audiences.—Austin's Sunday evening concerts at Music Hall are renewing their popularity.—Rose Coghlan's first appearance in Boston was made with Lydia Thompson's co. All honor to her for leaping from silly burlesque to Rosalind.—Clara Louise Kellogg was at Hotel Brunswick last week.—Emma Juch was registered at the Parker House a few days ago.—The Hollis Street Theatre ushers will give their second annual ball at Odd Fellows Hall Dec. 9. They had a great success last year, and the promise this year for even a more brilliant occasion is good.—Napier Lothian is getting frisky. He has not only been playing the first violin a great deal of the time this season from his leader's chair, but last week he played a mandolin solo, and was greeted with enthusiastic encores each evening.—Annie Clark, the leading lady of the Boston Museum for so many seasons, is visiting friends in Gardiner, Me.—William Gillette is busy directing rehearsals of Held by the Enemy at the Boston Museum; but people generally do not see why he should be, since Harbor Lights threatens, like Tennyson's Brook, to run on forever.—Maida Craisen is out of the cast of Harbor Lights temporarily, owing to the death of her mother, and May Davenport is assuming her role.—Julia Rive-King will soon locate in Boston, and devote herself to teaching.—Jehin-Prume, the celebrated Belgian violinist, is on a visit to Boston, the guest of Calixa Zavaller.—Fanny Forrester is on a visit to Boston. She is not playing just now, but so clever a woman will not remain idle long.—Eddy Ferry, the young son of Kate Ferry, who has charge of the ladies' cloak-room at the Hollis Street Theatre, took the eight little Japs of Adonis down the harbor last week, and entertained them in fine style at Deer Island and elsewhere.—Wyzeman Marshall's friends will soon tender the veteran a reception in honor of the fiftieth anniversary of his appearance on the stage. Twenty-five years ago I enjoyed his Rag-Picker of Paris so much that I used to see it whenever I could elude the door-keeper's watchfulness, and I promise to sit through it again if I can see the old veteran shoulder his basket and stride across the stage.—Henry A. Clapp, the dramatic critic of the *Advertiser*, has prepared a new course of lectures on Shakespeare, which will be delivered at the Highlands beginning Nov. 19. The subjects are Romeo and Juliet, Henry V., King Lear and Cymbeline, covering the four Shakespearean periods.

NEW ORLEANS.

Robert Downing played a very good engagement at the St. Charles Theatre last week. Spartacus was presented to houses that were exceptional not only in numbers but in quality. This good result is attributed of course to the excellence of Mr. Downing, his co. and the play; but the fact that there was no material opposition at the other theatres also had something to do with it: Mr. Downing may not be a great actor, but there is no doubt that he is a good one. Spartacus is a trying and arduous role, but Mr. Downing has mastered it, so that he gives a dignified, forcible and natural interpretation. His support is excellent, being composed of members of the Salvini, Fechter and McCullough cos. Henry Aveling was very powerful as Phasarius. Frank Lane, Charles Nevine and T. F. Nevine may be all taken together and put under the protecting cover of that all meaning adjective—good. Mittens Willett and Gail Forrest are the ladies of the co. They are very pretty women and good actresses. William Muldoon was the Fighting Gaul. Owing to the large and commodious stage of the St. Charles the splendid scenery was exhibited without any alterations. This week Gilmore's Devil's Auction.

It was just as I predicted. Two minstrel troupes within as many weeks is more than the public care to see. This is why McIntyre and Heath, who followed Wilson and Rankin too closely, did so badly, or rather, did not do so well. The co. is fully as good if not better than the one that preceded. This week Mr and Mrs. George S. Knight in Over the Garden Wall.

The Booth-Barrows Flash Light comb., instead of going direct from here to New York and reorganizing, as intended, was induced by Manager Lowden to stay another week and play at the Avenue. This filled John Jennings' date. The co. did fairly well at the St. Charles, at regular prices. It therefore follows that it did doubly well—that is drew twice as big audiences at cheap prices. This week, The Stranglers of Paris.

May Adams' Burlesquers, reinforced by the Gilfoil and Bush Specialty co. have done fairly at Faranta's. This week, Le Clair and Russell in A Practical Joke.

The usual weekly changes took place at Robinson's Museum. They consisted of Isaac Sprague, the skeleton; Walter Stuart, the armless and legless wonder; and Jo-Jo, the dog-faced boy, with an entirely new show in the theatorium.

The Battle of Paris is being used as an advertisement by the owners. As they give a coupon of admission tickets with every purchase at their clothing store, the attendance is of course very large.

Jetties: Milton Nobles will open the Grand Opera House on [illegible] with Love and Law. This will [illegible] three of Mr. Bidwell's theatres in operation.—Frederic Mauge's French Opera co. arrived here on Thursday. All came but the prima donna, Mlle. [illegible], who remained over in New York to attend the unveiling of the Bartholdi statue. The co. will [illegible] immediately, so that the initial performance may be given early in November. Faust has been selected for the opening.—Professor [illegible] of the minstrel troupe, lost one of his dogs on Tuesday, which necessitates a cut in his act. The animal was recovered later.—During the arena scene in The Gladiator, when [illegible] and Muldoon have their [illegible] the latter received a whack on the head which drew blood. He has by this time doubtless found out that Downing has a strong arm. This being the third time that he has been struck, we may soon hear of Mr. Downing getting a "clean" from the ex-policeman.

At last New Orleans knows [illegible] Mr. [illegible] well's stock co. [illegible] Osmond Tearle's engagement as leading man is hailed with delight. [illegible] season. There was some doubt as to [illegible] man could be secured. The co. [illegible] as follows: Osmond Tearle, [illegible] Conway and [illegible] Stanhope, or Viola Allen, [illegible] dero, soubrette; Pauline [illegible] and [illegible] Walton, old women and heavies; Luke Martin, low comedian; Walter L. Dennis, juvenile; Charles W. Wheatleigh and Barton Hill will return and resume their former places. The rest of the co. is Hart Conway, Edgar Selden, Louis Mitchell, H. C. Brinker, a young amateur of this city, and some others. The co. will arrive and rehearse in time to appear at the Grand Opera House week of 14th. They stay here four weeks when they go over to the St. Charles for an extended period. A Scrap of Paper will be the first production.

Jacob Tannenbaum sends the following letter to the amusement editor of the *Picayune*, who published "The Usher's" article some time ago: "Mobile, Ala., Oct. [illegible], 1886. To the Amusement Editor of the *Picayune*: Dear Sir: My attention having been called to an article copied from THE NEW YORK MIRROR, Oct. 9, in your issue of the 17th inst., under the heading 'Greenroom Gossip,' regarding what the 'Usher' says in THE MIRROR, that a certain Southern manager receives a commission from railroad companies in consideration of theatrical patronage—I have to say that I read the substance of this during my stay in New York, but paid no attention to it for the following reasons. No competent agent or manager will accept a route which does not meet his ideas of economy and profit. For my part, I never heard of any manager receiving a commission from railroad companies, and I have been authorized, in behalf of the Southern circuit, which begins at Mobile and extends to Richmond, Va., to offer $500 reward to any person who can furnish proof to the satisfaction of any theatrical combination manager in good standing, that any manager in the circuit has been guilty of such conduct. Charles A. Watkins, who the MIRROR referred to in the issue of Oct. [illegible], as an informant, has in last week's issue denied all knowledge of such transaction. As for the other party quoted, his reputation for veracity is too well known in the theatrical profession to require any further comment on my part. In conclusion I would say, that any one who is acquainted with the managers of the Southern circuit who would believe this malicious falsehood must be one of two things—1. A man ignorant of theatrical transportation arrangements, or, 2. A crank, who envies those more fortunate than himself. Very respectfully, J. TANNENBAUM."

CLEVELAND.

The orthodox "land-office business" was doubly discounted at the Euclid Avenue Opera House (and this at double prices) by Edwin Booth and co. An American star and an American co. did the largest week's business ever known in Cleveland. The orchestra had to give up their places to the overflowing audiences on several evenings, and Mr. Booth received a series of ovations. Charles Barron made a profound impression by his magnificent reading of the Ghost in Hamlet, and confirmed the impression made by the way in which he rendered the part of Othello. The co. all through was an exceptionally strong one, and nothing but commendations of Mr. Booth and his co. are heard here.

Roland Reed presented Humbug the first half of the week at the Park Theatre and Cheek the remainder of the week. He succeeded, as usual, in making everyone forget the ills of life for the time being, and was ably seconded in his efforts by that charming little soubrette, Patrice. Alice Hastings, as Mrs. Abel Racket, in Cheek, gave one of the finest interpretations of a most repugnant character that has been seen here in some time. The rest of the co. were up to the standard.

The Silver King reigned for the week at the Cleveland Theatre, and turned away people almost every night. At the People's F. E. Aiken in Against the Stream was the attraction.

Squiblets: Roland Reed's Pocket Mikado, which he introduced here for the first time, brought down the house.—For the first time in the history of theatres here, the audience kept their seats until after the fall of the curtain on the last act, at the Euclid Avenue Opera House, and then called the star (Booth) before the curtain. The Knights of Pythias attended the performance of Cheek at the Park Friday evening and presented Roland Reed with a Brobdignagian basket of roses.

PHILADELPHIA.

I do not know whether or not I am becoming a pessimist, but it occurs to me that a dramatic earthquake that will do away with the old things and procure for us the new, is becoming almost a necessity. Certainly the public long suffering and patient will soon grow weary. Indecorous farces, inane and indecent social dramas, and comic operas, that are not operas at all, must surely cease to be considered worthy products of dramatic art. I openly challenge any one to point to a single great play produced here this season, or one that has been worthy of serious critical attention. I feel compelled to write thus, for every manager knows how valuable is this field, and they may take warning in the very considerable falling off in business as compared with last season. It is true that we have had several clever things presented, and among the most entertaining was Annie Pixley's new play, The Deacon's Daughter, which drew crowds to the Walnut Street Theatre last week. It is a very bright, clean and sparkling play, full of agreeable qualities and entirely devoid of unpleasant ones. Moreover, it suits Miss Pixley, and in it she is seen at her best, and thus seen she certainly has no superior in her line. She was ably supported, and especially so by M. C. Daly, whose personation of the Old Deacon merits the highest praise. Miss Pixley remains another week, and will be followed Nov. 8 by Minnie Maddern.

Erminie has continued to draw enormously at the Chestnut Street Theatre. A second opportunity to view and study this performance has convinced me of the potency of handsome staging and spirited acting. Musically it is a parvenu, but its mise-en-scene, added to the individual excellence of W. S. Daboll, Francis Wilson and Marie Jansen, have made it here a pronounced success. This week, The Gypsy Baron will be seen at this house, and Erminie, with an enlarged orchestra and chorus, will be given one week at the Academy of Music.

At the Arch Street Theatre A Rag Baby has come again and gone. There remains at this late day but little to be said concerning this breadwinner. Frank Daniels was as funny as ever and the performance was nightly greeted by large and hilarious audiences. This week Effie Ellsler; 8th, the new comedy, Odd, to Say the Least of It.

Blackmail played to excellent business at the National Theatre. The play has been much improved since it was last seen here, and it is now full of strong and cumulative interest. The story is directly told by the action of the play, and all of the unpleasant features have been eliminated. W. C. Cowper, in the leading role, acts with more abandon than before, and attracts more of sympathetic interest to the part by allowing a brother's and a man's better instincts to quickly subdue his savage desire for revenge. The play is beautifully costumed, and contains about the proper amount of the heroic element to make it attractive. The supporting co. was good. This week, T. J. Farron in A Soap Bubble; 8th, Oliver Byron.

At the Central Theatre the attraction for the week was Marinelli's Cosmopolitan Congress. The show was of average merit, but apart from Marinelli himself contained no features worthy of special mention. Next week, Kernell's co.; Manchester's Night Owls 8th.

Brief Mention: Josephine Sold by Her Sisters having run its course at McCaull's Opera House, The Crowing Hen takes its place this week.—The Mystic Isle has completed its fourth week at the Temple Theatre. Many changes will be made in the cast this week. Charles Stanley, whom we all know as a clever actor, but who undoubtedly cannot sing, retires because of the irony of fate which required that he should sing much and act none at all.—The managers of Forepaugh's Theatre are presenting a class of attractions that might well put some of their rivals to the blush. Last week they had Ed. Mayo in Davy Crockett, and this week they present Robert McWade in Rip Van Winkle. Carncross' Eleventh Street Opera House presented a strong bill for the past week, full of sweet melody and uproarious fun. At the Arch Street Opera House the attraction in the future will be known as Slocum's Minstrels, Lew Simmons having retired from the management and from the co. Mr. Simmons leaves for Havana this week with a baseball team. Mr. Slocum promises many praiseworthy changes.

BROOKLYN.

The inclement weather of last week, of course, affected business at all our theatres; but Conried's co. in The Gypsy Baron drew good-sized audiences to the Park. The staging of the opera was by all odds better than that of any piece produced at this house in many months. Fanny Davenport opened on Monday night in Much Ado About Nothing, thus effectually disproving the published statement that she had shelved the play. The audience was not large. During the week London Assurance, Oliver Twist, The School for Scandal, and Fedora will be produced. Next week, R. B. Mantell in Tangled Lives.

J. K. Emmett did fairly well at the Brooklyn last week, Fritz being the play. His engagement closed with the Saturday afternoon performance. On Saturday evening the Kemble (Amateur) Association essayed The Road to Ruin for the benefit of the Brooklyn Homœopathic Hospital. Their friends were out in full force, and the entertainment, like most amateur performances, was voted a great success. Herne's Minute Men played to light business on Monday evening. Next week, Kimball.

The Mikado was presented by a co. under the management of John Stetson, and including two or three members of [illegible] comb. and some others of inferior [illegible], at the Grand Opera House last week. All things considered, business was very satisfactory. [illegible] Ivy Leaf drew an audience of moderate size on Monday evening. Next week the Hanlons in Fantasma.

Lillian Conway and co. disported themselves in comic [illegible] at the Criterion last week. Their audiences were [illegible] very large. Miss Conway was warmly welcomed "for auld acquaintance sake," but did not make a strong impression. She was not always up in her lines, and her intonation was occasionally faulty. Her co. was weak. Minnie Maddern presented Caprice on Monday evening. Business was not large. Next week, E. F. Mayo in Davy Crockett.

The Academy of Music was well filled on Saturday evening, the occasion being the first Philharmonic concert of the present season. The soloist was Pauline L'Allemand, who was warmly welcomed.

At Hyde and Behman's Theatre, Manchester's Night Owls, a new and in some respects a strong co. drew large audiences throughout the week. Sam Devere's co. played to excellent business on Monday evening and was warmly received. Next week, Pat Rooney's co.

W. J. Fleming opened his tour in Around the World in Eighty Days at the Standard Museum last week, and did well. He is succeeded this week by the Leonzo Brothers and their educated and irrepressible canines in Brother Against Brother and The Dog Spy. Next week, The World.

A good week's business was done by Carleton's co. in Nanon at the Lee Avenue Academy. Fanny Rice sang the title role on Wednesday and Thursday evenings in place of Ray Samuels, and made a pronounced hit. She is the best Nanon that Carleton has had. Evangeline drew large business on Monday evening, in spite of the election excitement. Next week, W. J. Scanlan.

Edwin Arden in Eagle's Nest played to good business all last week at the Novelty. The Marinelli co. came on Monday evening and played to a large audience. Marinelli made a decided hit. Although nine performances a week are given here, the S. R. O. sign is frequently seen.

Kernell's co. attracted a series of large audiences last week at the People's Theatre. Hughes' American and European Novelty co., a new organization, opened on Monday evening to excellent business.

Harold Forsberg was to have played all last week at the Grand Museum in The Pavements of Paris. The engagement ended on Friday evening, and here the veil is drawn. William Cattell's Micaiz co. finished the week. Bruce and Pelletreau, the managers of the house, brought suit against Belmer and Mass, the proprietors of The Pavements of Paris co. for $500 damages on Saturday, and attached forty-one pieces of scenery belonging to the organization. The World was played by Roserquest's new co. on Monday evening and drew fair business.

CHICAGO.

Rosina Vokes and her clever co. of comedians opened auspiciously at Hooley's Theatre to a full house, and the prospect was good for a most prosperous engagement; but on Tuesday night, during the progress of The Schoolmistress, Miss Vokes was taken ill and could not appear on Wednesday nor for the remainder of the week. It was announced that she would play Saturday night, but the first act had not concluded ere the star felt fainting into the arms of Agnes Miller, in presence of the audience, and she was taken to her hotel in a rather serious condition of health. The trouble is said to be an affection of the heart, caused by taking cold. The doctors say that there is no immediate danger, but doubt her ability to appear on the stage during the coming week—a fact much regretted by all who recognize in the vivacious actress the very life and soul of the performances. Her part in The Schoolmistress was taken by Agnes Miller, who acted cleverly and managed to interest the uniformly large audiences. The business of the week, however, fell off largely on account of the absence from the cast of Miss Vokes. Weedon Grossmith won the chief honors in the comedy by his capital work. This week the co. will appear in A Double Lesson, Cousin Dick, Hyde and Seekyll, and A Pantomime Rehearsal. J. K. Emmet 8th.

Mr. and Mrs. Florence concluded a very successful engagement at McVicker's, the Captain Cuttle of the comedian being rewarded by frequent applause. He also appeared in Bob Brierly and Pinto Perkins, but in neither of these does he display that fine sense of humor and exquisite pathos that the Dickens character permits. The talented couple go from here direct to San Francisco to begin an engagement at Baldwin's. This week Mrs. Chanfrau in The Scapegoat, supported by Horace Vinton and a strong co. Annie Pixley in The Deacon's Daughter, 8th.

Joseph Haworth made a splendid impression in Hoodman Blind, and was ably seconded by Sydney Armstrong. The drama is a strong one and was witnessed nightly by interested crowds at the Columbia. Not the least of its pleasing features was the really superb scenery illustrating the localities of the play. This week the Thalia Opera co. in Merry War, Beggar Student, Black Hussar and Nanon. Lewis Morrison and Celia Alsberg in Faust and Marguerite, 14th.

The Little Tycoon closed a profitable two weeks at the Opera House. The cleverness of the co. rather than the libretto and music made its success. This week Clara Morris in Article 47, Camille and Miss Multon. Helen Dauvray, 8th.

Emma Abbott and co. had no cause to complain at the welcome given them at the Grand. This week the sensational drama, The Main Line. Boston Ideal Opera co., 8th.

The Thompson Opera co. continues at the Casino, appearing this week in Pirates of Penzance. Tellula Evans has made herself very popular with the patrons.

The Lights o' London co. had a successful week at the People's. This week, Frances Bishop in Muggs' Landing.

The Windsor had good patronage last week, where J. B. Polk appeared in Mixed Pickles. This week, The Private Secretary.

The Ring of Iron, the new play written for Ada Gray, is a powerful melodrama of the Wages of Sin class, and the actress had an opportunity to display her talent in a role that centres all the interest. The Academy of Music has had large audiences the past week. This week, Bunch of Keys.

Dan Sully in his rollicking farce, Daddy Nolan, found the patrons of the Standard appreciative. This week that clever comedian, Ezra Kendall, in A Pair of Kids, which has been ever where received with roars of laughter.

The benefit to C. D. Hess is to occur Nov. 4 and 5, and the programme is a large and varied one.

Items: Mae St. John, of the New York Casino, is visiting her family in this city.—Fred. Millis, the Australian ventriloquist, has made a great hit at the Madison Street Theatre. After his engagement the minstrel performances will be discontinued and a comic opera co. put in for the Winter.—Ethel Corlette, a pupil of George Sweet, the famous baritone of this city, is now singing the leading role in Pepita and making a success.—Newton Beers, the character actor, was in the city last week, and says his season thus far has been prosperous. He is one of the best of the younger comedians and desires success.

ST. LOUIS.

Tangled Lives, with R. B. Mantell as the star, had good houses last week at the Olympic. Mr. Mantell played Raymond Garth with a quiet force and made the most of his opportunities. Nelson Wheatcroft and B. T. Ringgold of the male support made the best impression. Eleanor Carey as Helen Garth had a character just suited to her and shared honors with the star. Mrs. Louisa Eldridge, dear Aunt Louisa! as Aunt Eliza, was a central figure while she was on the stage. Our own Fritz, J. K. Emmet, is here this week. John T. Raymond comes the 7th. The Thalia Opera co. 14th for two weeks.

At the Grand Kate Forsythe in Marcelle played to only fair houses in the early nights of the week, but later the attendance increased, until on Friday the house was crowded. The play has the society Iago, and his companion Othello, who doubts his wife when one word would dispel all clouds. Here is the cast:

Captain John Harley	Frank Losee
Bazil Darville	Henry Holland
Percy Newton	Burr W. McIntosh
Shane Brady	J. H. Fitzpatrick
Jagger	Charles W. Allison
Archie Clyde	Joseph Corryers
Briggs	James Wilson
Simon	George W. Stewart
Porter	Henry Stern
Kate Harley	Ethel Greybrooke
Mabel	Virginia Thorne
Harold Harley	Bijou Fernandez
Mrs. Bond	Mrs. E. Fernandez
Mauge	Mrs. F. Williams
Lady	Flora Lytton
Marcelle	Kate Forsythe

Miss Forsythe acted with great force and effectiveness. Frank Losee rendered her able support as the doubting husband. Charles W. Allison played very neatly the small role assigned him. Hoodman Blind this week.

McNish, Johnson and Slavin's Minstrels made their annual visit last week, and W. S. Cleveland, the manager, was well satisfied with the result. Large house every night. Bob Slavin is the same innocent, while Frank McNish should be complimented on his new "jokes." Johnson is as graceful as ever, and Kamaa and Arno are a valuable acquisition. Wages of Sin this week.

People's: Streets of New York, with George C. Boniface as Tom Badger, drew good houses. Long Strike this week.

William H. Smith, of the Standard, is very much elated over the fact that the business done by this house is thus far larger than last season by a cool (or warm) thousand. The Two Johns played to large business. Under the Gaslight this week.

The Casino is still having good houses. The Palace continues to draw well. The Museum has the Fat Lady and other curiosities.

Smokelets: Frank Bowers, of The Wages of Sin, is here talking up his attraction.—Mr. Spalding, of the pooled theatres, left for the East last Sunday.—Will Dickson will retire from the box office of Pope's shortly. George Heuer will probably be his successor.—The Grand and the Olympic will give benefits to the Knight Templar Orphan fund during the engagement of John T. Raymond and Alone in London.—The friends of John W. Norton rejoice at the favorable reports in regard to his condition.

CINCINNATI.

Manager Fennessy smiles contentedly over the successful engagement of Joseph Jefferson, which closed Oct. 30. Cricket on the Hearth was presented until 28th, when Rip Van Winkle was put on for remainder of week. The support was of the best. Henrietta Vaders as Gretchen in Rip Van Winkle coming in for considerable applause. This week Margaret Mather in Romeo and Juliet, followed 8th by Kiralfy Brothers Around the World in Eighty Days comb.

Gus Hill's World of Novelties comb., which closed a highly successful week at People's 31st, furnished the best variety programme seen in Cincinnati during present season. The house will remain closed current week, owing to Manager Fennessy's cancellation of the Proper Caper comb. date. The Ranch King, 7th.

Obituary: Frank Hardt, manager of the Highland House, died in New York city 27th, in his forty-seventh year. Deceased was well and favorably known in the profession, and leaves a wife and four children. His remains were interred 24th from the Highland House.

Heard in the Lobby: Mattie Vickers, the star at Harris' past week, is a really clever little soubrette.—Manager Miles returned from New York 30th.—The Gorman and Bevins Elite Specialty co. disbanded 27th at Chillicothe.—A comb. rejoicing in the rather odd title, The Proper Caper, had been booked for People's current week, but the engagement was on 30th cancelled by Manager Fennessy, the co. and its performance not being up to the standard. In the event of no other attraction offering, the theatre will remain closed during present week.—The new variety theatre to be opened 7th at corner of Ninth and Central avenues under Charley Smith's management and to be operated in connection with the Vine Street Opera House, will be known as the Olympic.—Charles McCarthy, supported by William Cronin (Scanlan's old partner), will present One of the Bravest current week at Harris' Museum.—Martha Wren Collins and her husband, the irrepressible Jem, will present The Colleen Bawn at Havlin's 7th.—The Hungarian Students constituted the attraction 31st at Heuck's.—The Crescent Circus was disposed of at Maysville, Ky., last week by the Sheriff of Mason county.—For current week at the Vine Street Opera House, manager Smith announces W. J. Mills in his specialties.—Ida Florence and Sadie Downey and McNeil and Daniels in an Irish sketch.—Sam and Kittie Morton scored a pronounced hit last week at this house.

JERSEY CITY AND HOBOKEN.

At the Academy of Music, W. J. Scanlan closed a three nights' engagement to immense business Oct. 27, and Minnie Maddern opened Oct. 28, for remainder of week. Miss Maddern appeared in that charming little play, Caprice, and fairly enraptured her audiences, winning a recall at every curtain. She was supported by an excellent co. T. J. Herndon was the model of a simple-minded, honest old Yankee farmer, and as Jethro Baxter won golden opinions. William Morris' Jack Henderson could not be improved on, while D. G. Longworth, Frank Karrington, G. Bailey, Jr., and H. Webster were first-class in their respective characters. The ladies of the co. were also excellent. They were Odette Tyler as Edith, Mary Maddern—Minnie's aunt—as Mrs. Henderson, and Addie Baker as Emma Watson. The business first two nights was not what it should have been, although by no means light; but the Saturday matinee was good, as was also the evening. Arthur Rehan's co. in Nancy and Co. opened for a week 1st to a good house. The co. is a fine one, every member of which made the most of his or her part. The comedy is not as good as others that have been produced under Mr. Rehan's management; but the excellence of the cast makes amends in a measure for the poverty of the play. Frank Mayo in Nordeck week of 8th.

Items: The Jersey City Dramatic Club opened 1st the new theatre on the Heights—Kessler's Hall—by the production of London Assurance, before a fair audience.—William Irwin, scenic artist of the Academy, is hard at work completing a new set of scenery for Hoodman Blind.—The Miegs Sisters concertized at the P. R. Church, 1st.

HOBOKEN.

Wareing's Theatre did a comparatively light business in Zitka all week of Oct. 25. The co. was a fair one but, somehow, the play did not catch on, and as it had become known that it was the last week of the co. on the road the patronage suffered in consequence. John A. Stevens' sensational drama, A Great Wrong Righted opened for a week 1st to a fair house. It was thoroughly appreciated, and will probably do a good business. Those of the co. most worthy of mention were, after the star, Frank Chapman, Theodore Hamilton, Russell Bassett and Adeline Stanhope. These are artists whose abilities are well known and of whom praise is unnecessary. On Sunday night the opera of Robert and Bertram was given in German by the Thalia co. to a good house. Next week, Nancy and Co. will hold the boards. Mr. Wareing says that next year he will probably rent only.

At Cronheim's Germania Theatre good houses have been the rule. Burr Oaks did well week of 25th. The co. included D. Higgins, J. J. Sambrook; Harry Stetson, Herbert Jones, W. J. Dulany, Mai Estelle and Bessie Hollis, who are all clever in their respective parts. Little Carrie Wallace does some excellent dancing and was repeatedly recalled. The play was preceded by Charles Roach and Ada Castleton in a very funny sketch entitled The Modern School of Acting. Lottie Elliott also appeared in her specialties. Hewett's Musettes opened to a good house 1st, presenting Fun in a Toy Shop. The play is a new one and includes in the cast such excellent specialists as Frank Hewett, Josie Devoy, Fred Barth and Grace Milton. J. W. Macready is ahead of the party.

PITTSBURG.

Piquante and vivacious Aimee was seen at the Opera House last week in Divorcons and Mam'zelle. Business fair. Co. in support is about as good as the little French woman has ever gathered about her. Richard Mansfield made a very favorable impression as Prince Karl at the Bijou last week, and succeeded in playing to very good business. The support throughout was good, the female being especially effective.

J. J. Dowling and Sadie Hasson closed a good week's business at the Academy, 30th. Nobody's Claim and Never Say Die, two highly sensational dramas alternated.

Storm Beaten was rendered in a satisfactory manner to the patrons of Harris' Museum, and the week's business was likewise satisfactory to the management.

For the present week McCaull's Opera co. is singing Don Cæsar at the Opera House; Kiralfys' Around the World in Eighty Days at the Bijou; the Rentz-Santley party to at the Academy, and Winnett's Passion's Slave co. is at Harris'. Next week we will have Joseph Jefferson at the Opera House; Roland Reed at the Bijou; Marinelli's comb. at the Academy, and Neil Burgess at Harris'.

Items: Bertha Ricci joined the McCaull co. here.—The Kiralfys didn't like the idea of playing to prices less than a dollar, but Manager Charlet promptly quieted them by naming a handsome guarantee for the week.—The Wilbur Opera co. will be due at Harris' in a couple of weeks.—The Ranch 10 co. was in town 30th bound West.—Professor Josef Handel is swinging the baton over the Braddock Opera House orchestra. Joe has had offers from Thompson, and Bennett and Moulton, which he refused, preferring to remain where he is.—R. V. Ferguson was in town last week.—The boxes at Harris' are to be enlarged.—The orchestra at the Academy is doing good work.—E. D. Tannehill is in town.—Beatrice Cameron, leading support to Richard Mansfield, made a decidedly favorable impression by her fine portrayal of the character of Mrs. Florence Armin Lowell. Treasurer Gulick, of the Bijou, left for Baltimore 30th.—The Kernel Snow, Manager Williams' venture, is meeting with success on the road.—The Ten Nights in a Bar-room co., which started from this city some weeks ago, has succumbed to the inevitable and returned home.—The picture of the "Battle of Gettysburg" will be brought to this city next week and exhibited by Manager Williams at his Grand Central Rink building on Pennsylvania avenue.—A local paper editorially advises theatre-goers to display their disapproval of bad plays and performances by continued hissing.—Manager Starr has now a uniformed messenger to deliver tickets ordered by telephone from Harris'.—Scenic artist Carroll fairly outdid himself in getting up the scenery for Prince Karl at the Bijou.

DENVER.

The Duff co. is not the success in The Mikado that it is in Iolanthe and A Trip to Africa, especially the latter. Lillian Russell is really a revelation in physical beauty as Titania in the Trip, and she has such a fine opportunity, too, for the exhibition of her singing abilities. Ryley's Fadlallah is his best work—in fact, it is immeasurably superior to his Ko-Ko, and even better than his Lord Chancellor. Hilliard looks, acts and sings the Prince in a princely fashion, and Dungan as Miradillo isn't behind. Jarbeau and the vivacious Lucette could hardly appear more advantageously. Some people didn't like the interpolation of the former's French song in Act II., holding that it wasn't good taste.

I can't say that my admiration for A Tin Soldier knows no bounds, though its comparable with Hoyt's other "invasions of the drama," with the exception of A Parlor Match, which is preferable, to my notion, to the whole lot. If it weren't for the clever people who handle the farce it would amount to little. They bring to the surface all there is in it. Houses are large. One of our best comedians, Sol Smith Russell, presents Pa week of 1st. Week of 8th is vacant, owing to the failure of Kenneth Gordon.—Cho, 29th.

At California Hall, business keeps up. Occasionally some talent strays into the place, but as a rule the show doesn't amount to much.

Small Talk: Mr. Hoyt, the author, is a strikingly conspicuous figure about the Tabor these nights in an overcoat of a pronounced check in pattern.—After a flourishing week on the circuit, the Daly co. returned Sunday and left next day for Cheyenne.—That bright little lady, Flora Walsh, was seen at the old Academy some time ago, at the head of her own co. She is now among the best of the Tin Soldier people.—Mr. and Mrs. Harry Hilliard are well known to some people here. They are said to have made it pleasant for the couple.—Amy Ames just knocks 'em out when she sings "The Moon and I" in her true Irish way. She is always recalled three or four times.—Manager McCourt has closed with T. P. and W. for a week. By the way, this will be the only minstrel engagement this season.—Thomas Nast and son occupied ex-Senator Tabor's box last night of the Duff engagement.—The Exposition is closed. It helped business in a theatrical way.—*The Play* says Vernona Jarbeau will star next season. She can count this as one of her best stands if it comes to that. I cannot remember seeing a more captivating representative of a Jap girl than her Yum-Yum.

DETROIT.

The Alsberg-Morrison engagement at White's was partly successful, but did not have the drawing power that was expected. Faust and Marguerite was given two representations, and Measure for Measure on Wednesday night was given for the first time before a Detroit audience. Mr. Morrison is a good actor, but was not wholly acceptable in the character of the Devil. The encouragement he has met with is certainly a decided advantage in his favor, and I hope may make his venture a wholly successful one. The devil Mephisto, as he presents it, is a bit of contrivance of which he is the originator, and smacks severely of low comedy. In Measure for Measure his Angelo was strong, intellectual and pleasing, and far superior to his Mephisto. Mr. Morrison is a great actor in the character, and treats the part in a masterly manner. Miss Alsberg, though young in years, has a pathetic sweetness and lends a faithfulness and sincerity to her Marguerite and Isabel which stamps her as an artist of no small calibre. She may lack experience and strength of purpose, but these requisites may be overlooked when one is striving hard to please and in a measure accomplishes the difficult task in a modest and unassuming manner. In Faust and Marguerite Mr. Thompson carried the honors of the support, his Valentine being finely handled. Mr. Wessels as the tragic Faust was also deserving, and the Martha of Blanche Weaver proved very acceptable. The support in Measure for Measure was also capitally furnished.

The event of the week was the Clara Morris engagement, Oct. 28-30, which proved to be the most prosperous of the season. The local French societies attended in a body in celebration of the formal presentation of the Bartholdi Statue of Liberty in New York. Not content with their presence, which added an interest to the occasion, as a courtesy for the performance of a French play, the visitors presented Miss Morris with a beautiful miniature floral design of the Bartholdi Statue at the close of an enthusiastic encore. Miss Multon, L'Article 47 and Camille were presented to enormous audiences, composed of the culture and refinement of the city. Saturday evening the co., without Miss Morris, presented Gilbert's comedy, Engaged, in a very clever and highly satisfactory manner. James O'Neill in Monte Cristo, 4th, 5th, 6th; White Slave, 8th, 9th, 10th; Bunch of Keys, 11th, 12th, 13th.

The Thalia Opera co. were not treated to a very large or wholly satisfactory business for the week at the Detroit. The patronage was principally from the German citizens, as the operas presented were too German for mixed audiences. Boston Ideals 1st, week; Lawrence Barrett, 8th, week.

The Weston Brothers, presented Our Minstrel Boys all the week to cheap prices at Whitney's. The piece is a background for the artists' musical specialties and proved a drawing card. Montezuma, Nov. 1, week.

Squibs: A beautiful floral wreath of white, with the red letters "Welcome, Our Clara," was suspended over the Morris box during Miss Morris' engagement—a mark of regard by Manager White.—C. B. Griste, who represents R. B. Mantell this season, is an old Detroiter.—Mrs. Agnes Huntington and Miss Huntington will be the guests of friends during the engagement of the Boston Ideals this week.—THE MIRROR is rapidly gaining in popularity and finds more sales in Detroit than all the other dramatic papers combined.—Charley White is one of the most careful men about details I ever met with, every night he opens his own theatre, gets the ushers and help together and gives his orders and waits to see them enforced, and has everything in readiness by seven o'clock sharp.—M. B. Curtis' youth was spent in this city and during those years of boyish whims he would often run away from home. His father remonstrated with him to no avail. At one time he succeeded in eluding his father and was in a fair way to leave home forever when he was approached by Constable Freeburger, reprimanded and sent home. During the engagement of Mr. Curtis here last week the old constable called at the ticket office and was purchasing seats when Curtis ordered the old man to accompany him. He did so and found himself and wife seated in one of the elegant private boxes. Upon leaving Curtis exclaimed: "Uncle Free, if you had 'et me run away from home I wouldn't be worth $300,000 to-day," and the old man appreciated the joke, and the box also.

ARKANSAS.

LITTLE ROCK.

Hyde's Opera House (George H. Hyde, manager): Skipped by the Light of the Moon Oct. 27; large and fashionable audience. Zozo was a crowning event of the season. Scenery magnificent.

HOT SPRINGS.

Hot Springs Opera House (J. L. Butterfield, manager): Skipped by the Light of the Moon Oct. 26; large audience. Wilson and Rankin's 29th; overflowing house.

ALABAMA.

MOBILE.

Mobile Theatre (J. Tannenbaum, manager): Oct. 28 and 29, The Stranglers of Paris to the best business of the season. Mr. and Mrs. George S. Knight in Over the Garden Wall 30th. Much enjoyed by a large audience.

BIRMINGHAM.

Opera House (Frank P. O'Brien, manager): Stranglers of Paris disappointed a small audience Oct. 29. Heavy rain prevented larger attendance. Florence J. Bindley presented Heroine in Rags and Moselle the Waif 29th, 30th; business good first and fair second night.

Casino Theatre (J. M. Caldwell, manager): Rentfrow's Pathfinders played all last week to good business. Chief attraction was Master Frankie Jones, the wonderful eleven-year-old dramatic prodigy, who personates the character of a little girl, and has fine control of his voice, which is well cultivated.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): Long and Mott's co. appeared in The Private Secretary Oct. 19 and 20 and matinee 23d, Young Mrs. Winthrop 21st and 22d, and A Victim of Circumstances 23d. J. N. Long was very funny as the Secretary, and also as Buxton Scott in Young Mrs. Winthrop. E. J. Buckley as Douglas Winthrop was all that could be desired. Charlotte Tittel as his wife did nicely. Miss Tittel is quite a favorite here, and this was the first time she had taken so prominent a part in our city. The co., taken as a whole, was very good.

CONNECTICUT.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The Redmand Barry co. returned in A Midnight Marriage Oct. 25, 26. Business was light, but, then, considering that this makes the "severalth" time that this combination has given us this nocturnal nuptial, why, the result is not so surprising. Rice's Evangeline party made its appearance and played to the full capacity of the house. Wall reported $802 for Friday night, and no seat was to be had after the rise of the curtain at each of the succeeding performances. The co. was considerably smaller than advertised, and the costumes and scenery were fairly good.

Carll's Opera House (R. J. Carll, manager): Kindergarden co. returned for three nights 25th, 26th and 27th. Played at the New Haven a few weeks previously. So far as business was concerned, the returns must have been a disappointment. Manager Carll has booked Held by the Enemy for 4th, [illegible] and Crane in Merry Wives of Windsor 5th and [illegible].

Bunnell's Opera House (G. B. Bunnell, manager): Peck's Bad Boy carried on his antics to the [illegible] of the grocerymen all of last week, and as [illegible] good houses prevailed. E. F. Mayo will [illegible] Davy Crockett this week.

American Theatre: Variety succeeded [illegible] week, and A Box of Cash by the Sinclair [illegible] to [illegible] in the shekels this week.

Items: The matinee lasted until nearly [illegible] last Saturday.—A kangaroo escaped from the [illegible] tion at Bunnell's last Friday. It was recaptured and the finder rewarded by twenty-five dollars.

HARTFORD.

Opera House (Charles A. Wing, manager): Herne's charming comedy-drama The Minute Men [illegible] business first half of week. The piece was [illegible] presented, with elaborate and realistic scenery. The latter part of the week Stanley Macy's musical [illegible], The Kindergarden, drew large houses in [illegible] weather. The piece abounds in fun, and particularly good in their specialties were Stanley Macy, [illegible] Dinsmore, Ben Grinnell and Fred. Mendoza.

Allyn Hall: The scale of prices has been reduced at this house to 75 cents for best seats with choice of parquet or balcony.

Items: During one of the performances of Herne's Minute Men several young society men occupying a box, and who evidently had imbibed too freely, gaved

the play until Mr. Herne became exasperated and quietly entered the box and gave the principals a severe shaking.—A benefit was tendered the Kindergarten on Friday evening by the Hartford Elks, which was attended by the entire co., and the attaches of the Opera House. Much hilarity was indulged in until a late hour.—At the last communication of Hartford Lodge, Secretary Fuller was presented with a silver service by members.

BRIDGEPORT.

Theatre (Robinson & J. Belknap, managers): Week Oct. 25 opened with The Strategists, three nights and matinee. The Boy Tramp 28th. The play is well conceived, and abounds in plenty of humor and strong situations. Miss Neuville as Mme. Parisien was very satisfactory, even at times rising to a height of intensity equalled only by stars of first magnitude. This week Jessie Bell and her charming opera co.

NAUGATUCK.

Gem Opera House (Jacques F. Beardsley, manager): A hundred dollar house braved the storm Oct. 25 to see the Redmond-Barry co. in A Cure for the Blues. The excellent co. pleased us all; but it was very evident that the absence of the co. were far above this poor. Called before the curtain after the first and second acts.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Morton and Bauer's Black Crook co. gave a very poor entertainment to a packed house Oct. 25. The Keep It Dark co. gave a very pleasing entertainm. nt 27th, but owing to bad weather the attendance was not large.

New London Opera House (J. A. Wilkinson, manager): Ben Tramp to light business Oct. 25 27. J. T. Hinds' Bella o Shandon to ditto, 29th and 30th.

WINSTED.

Opera House (J. E. Spaulding, manager): Bristol's Educated Horses Oct. 25 to 27. Full house first night, but owing to the rain the last two nights were only fair. Horses very fine.

NORWICH.

Breed Hall (Andrews and Harris, managers): Bristol's Trained Horses gave three performances, opening Oct. 28 to large audiences, people being turned away Saturday afternoon. To say that the training and skill of these horses is wonderful hardly expresses it. The ease and precision with which they do everything is simply marvellous, and reflected not only the greatest credit on Professor Bristol, but on the horses themselves, who seem to take the liveliest interest in all they do and to be proud of it. It is certainly one of the best attractions on the road and merits large houses everywhere.

WILLIMANTIC.

Opera House (S. F. Loomer, proprietor): Black Crook 27th; a fair house. Fine entertainment. But ten in ballet; forty announced. Oliver Byron in The Inside Track 29th; large house. Mr. and Mrs. Byron have always been favorites here, but this entertainment seems to have been received with even more satisfaction than any before offered by this management. The Romany Rye 6th.

WATERBURY.

People's Theatre (Adolph David, manager): George H. Adams and co. in The Missing Link Oct. 25 to 27; fair business. Our Strategists delighted large audiences 28th to 30th. The graceful dancing of Marion Percey was one of the best features of the evening.

MERIDEN.

Opera House (T. H. Delevan, manager): Oct. 25, a house crowded to the doors greeted Den Thompson in his new play, The Old Homestead. Storm-Beaten, with all its realistic Aretic scenes 26th. J. J. Tighe as Christian Christianson and Josie Bachelder as Kate were well received. Josie Bright as Priscella and P. Nannery as the blind preacher shared the honors. Notwithstanding a driving rain, a large house attended The Black Crook.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, managers): Taken from Life closed its engagement Oct. 26. Hardie and Von Leer's co. gave A Brave Woman and Camille 28th, 29th and 30th. The co. is an excellent one and the audience was well pleased. Blackmail, with Steve Brodie to do the leap in the third act, opened 1st to good house. Templeton's Mikado co. 4th. Hi Henry's Minstrels 6th.

Grand Opera House (J. K. Baylis, manager): Starr's Opera co. all the week, appearing in Teddy and Reddy, Mikado, Chimes of Normandy, Golden Hen and Olivette. Eight performances to large audiences. Low prices.

DISTRICT OF COLUMBIA.

WASHINGTON.

It is hardly necessary for me to tell you that the co., the stage setting and everything about One of Our Girls was perfect. The play was presented at Albaugh's last week. The houses were fair, but not so large as they would have been later. Miss Dauvray was delightful as Kate, and E. H. Sothern made a decided hit as her lover, Captain Gregory. This is the best work that we have seen this clever young actor do. Mr. Saville—"Handsome Jack' as he used to be called—was warmly received. He has many friends here, where he was well known some years ago as actor and manager. Next, Evans and Hoey in A Parlor Match.

I did not care much for Woman Against Woman, at the National last week, though Effie Ellsler and Frank Weston do very good work indeed in their respective roles. This week, Louis James and Marie Wainwright, opening in Virginius. Next, the Carleton Opera co. in Nanon.

The Wilbur Opera co. drew well at Harris' Bijou in The Merry War, Black Cloaks and The Mikado. This week Storm-Beaten. Next, C. A. Gardner.

Herzog's had the usual crowded houses last week to see A Cold Day. This week Neil Burgess in Vim and Widow Bedott. Next, Reilly and Wood's comedians at Kernon's this week. C. W. Barry is at the Dime Museum in Escaped from Sing Sing, supported by Jennie Eustace. Mr. Barry appeared in this city at the National week of Feb. 20, 1876 in The Spy; or, America 100 Years Ago. Susie Kirwin's birthday was last Tuesday and she was surprised by numerous floral offerings from members of the co.

Gossip: Frank Weston sent Edward Sothern last week a valuable souvenir of the elder Sothern—a programme of a performance of Our American Cousin (preceded by Nan, the Good-for-Nothing, and followed by Mr. and Mrs. Peter White) at the Theatre Imperial Italien, Paris, Monday, July 8, 1867. In the cast, which is given in both French and English, appear the names of John T. Raymond, H. Irving, Marie Gordon, Rose Massey and Messrs. Blakeley and Soker. A picture of Mr. Sothern as Lord Dundreary is on the first page.—Miss Dauvray is preparing A Scrap of Paper to be produced in the near future. She left for New York after the play Saturday night.

FLORIDA.

JACKSONVILLE.

Park Opera House (James D. Burbridge, manager): Louise Balfe with a strong co. in Dagmar Oct. 25 and 26. Good houses and well deserved. Miss Balfe has won the golden opinions of our theatre-goers, who hope for an early return visit of this excellent artist. Bijou Opera co. 4th to 6th.

PENSACOLA.

Pensacola Opera House (W. W. Potter, manager): McIntyre and Heath's Minstrels gave a very good entertainment Oct. 21. The Strangers of Paris had a fair house 27th. Florence Binley co. 30th presented a satisfactory entertainment to a moderate house.

GEORGIA.

COLUMBUS.

Michael Strogoff drew a fine audience Oct. 26. The specialties were good, especially the three Ronaldas. Receipts here nearly double those of last year.

MACON.

Academy of Music (H. Horn, manager): The State Fair opened Oct. 25 and in consequence the theatre has been crowded every night. Mr. and Mrs. George S. Knight came 25th and 26th in Over the Garden Wall and Otto. Both were received with immense applause. Edwin Foy and Minnie Dupree are valuable aids to the Knights. Michael Strogoff 27th and 28th to highly pleased audiences. The leading parts are well taken. Louise Balfe in Dagmar 29th, 30th. Miss Balfe, though new to our theatre-goers created a most favorable impression. Her support is excellent.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Michael Strogoff, Oct. 24, 25, three performances to the best business thus far this season. Robert Downing 27th and 28th, Flora Moore, 29th.

AUGUSTA.

New Masonic Theatre (Sanford H. Cohen, manager): Oct. 21 Mr. and Mrs. George S. Knight in Over the Garden Wall, to the best house of the season. One of the most enjoyable performances I ever attended. Completely ovations, but in ordinarily humorous Mr. and Mrs. Dolly Nobles in Love and Law. Now [illegible] great favorites here.

ROME.

New Opera House (J. G. Vernon, manager): Ragan's Opera Comedy co. Oct. [illegible] nes.

Circus: Doris' Circus gave two [illegible] fair business.

ILLINOIS.

SPRINGFIELD.

Chatterton's Opera House (J. H. Haverly, manager): Oct. 21, Newton Beers and his co. in [illegible] played to standing room only. The audience was a little disappointed in Mr. Beers, as his [illegible] good. His overdoes the broad [illegible]

were warmly received, and compelled to respond to frequent encores.

Items: Carter Comedy co. will be at Crawford's from the [illegible]th. Hyers Dramatic co. being the Saturday [illegible] attraction.—Manager Crawford has booked Kate Claxton for the 8th and the Wages of Sin co. for the 21st and 22d.

PORT SCOTT.

Opera House (W. P. Patterson, manager): The Chicago [illegible] Oct. 22 23. The Sorcerer was advertised for a performance, but, owing to the ill[illegible] members, The Mikado was substituted to see. The Mikado had [illegible] Katisha was very well sung by [illegible] The manager of the co. refused [illegible] on account of the smallness of [illegible] House. Concert co. drew a large and [illegible] Oct. 25. Finest musical entertainment given in this city. Baird's Minstrels.

NEWTON.

Kauffelt's Opera House (W. J. Johnson, manager): Has been completely transformed by the coming and going of the Mount Hope Concert co., much the same way as did Tim Murphy after the first night of the Wilson Barrett engagement the cyclone is over and sober thought is once more attainable. You will better understand the importance attached to the Haus engagement when you know that Newton was the only city visited in Southern Kansas, and that three excursion trains were run from Hutchinson, Wichita and Emporia. The house was filled from parquet to gallery at advanced prices. Mme. Hauk had an enthusiastic reception. There were the features of the conventional encore, the "Comin' Thro' Rye," and the act of condescension in the prima donna doffing bracelet and ring and playing her own accompaniment. After these the audience became subdued. Mathilde Muellenbach, contralto, has a voice of rare quality. Signor Carlo Spigarolo's tenor voice is in many respects phenomenal. The baritone, George Fox, is very pleasing, and was rewarded by liberal applause. Chevalier Antoine de Kontski, pianist, next to Mme. Hauk, carried away the honors. Such wonderful execution it has never before been our pleasure to hear.

KENTUCKY.

HENDERSON.

Opera House (R. E. Cook, manager): F. C. Bangs appeared Oct. 26 in St. Marc; good house; well pleased. Under the Gaslight 29th; fair house. Co. unable to put on all scenery on account of smallness of stage.

MAINE.

PORTLAND.

Theatre: It would be difficult to find anyone who was not satisfied with A Night Off. Surely no company was ever blessed with better local notices, and the two large audiences present Oct. 25 and 26 heartily enjoyed this laughable comedy and the excellent co. producing it. Clarence Harvey was a good Harry Damask, Ed. Marsden a polished Jack, while Miss Leigh as Nisbe and Miss Carlyon as Angelica were thoroughly appreciative of their parts and dressed them lavishly as well as artistically. C. J. Burbridge was a clever Snap, and Ernest Bertram a decidedly good Professor. Nothing we have had for some time caused so many laughs as this hilarious comedy.

Items: Haverly's Minstrels played to a big house, 1st.—Dixey theatre parties are the capah just now.—Ed. Marsden, who was last season with Lizzie Evans, is a valuable member of A Night Off. The Union League entertained a few of the Sheppard co., and in return the enterprising manager kindly reserved seats for them the following evening and the boys were more than delighted with the play and the manager's courtesy.—Ellis B. Holmes, Manager of Bennett and Moulton's Eastern co., is making himself decidedly popular, judging from The Mirror's notices of his courtesies.—The Stockbridge course at higher prices for course seats is more of a success this season than ever before.—Helen Leigh, of the Night Off co. is a Maine girl, and was educated at Augusta.—I gladly accepted an invitation to lunch with Messrs. Harvey and Marsden and Misses Leigh and Carlyon of the Night Off co. and found them decidedly clever entertainers. They are warm admirers of "the only dramatic newspaper in the country."

MASSACHUSETTS.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): The Bennett-Moulton Opera co. (B) filled the house nightly last week, although a good portion of the time was very stormy. The star, Mae Bruce, is a charming singer and fascinating actress, possessing a petite figure and sweet face. Another new face and figure to New Bedford were those of Carrie Sweeney. She is a valuable addition to the co., and immediately became a prime favorite. Her costumes, mostly masculine, were extremely rich, and fitted her plump figure to perfection. Her lower limbs, whether encased in black, blue or red velvet or white satin, were two distinct poems, the studying of which sent the connoisseurs of the front row into raptures, and they have undoubtedly covered many an account-book with ink blots by dancing in imagination between the accountant's eyes and the columns of figures. Irene Murphy renewed her former triumphs, as did Gertie Madigan. Ben Lodge and E. P. Smith still have the power to convulse the audience with laughter, and Carl Alberte and Arthur Miller were acceptable as singers and actors. Taken as a whole, the co. is the strongest ever brought here by this enterprising firm.

Persona: Mr. Baker of the firm of Moulton and Baker was in the city last week for the first time. He expressed himself as highly pleased with the city and especially with the Opera House and its surroundings.—Manager Bancroft is negotiating for some fine attractions, among them Louis James, well known here as a former member of Lawrence Barrett's co.—Zeph. W. Pease, the N. B. *Mercury* critic, says that The Mirror is the only dramatic paper that seems to him worth the trouble of perusing. He always finds something new and entertaining in its columns. This from so well known a writer is rare praise.—Manager Bancroft has a persuasive tongue, and prevailed upon the Bennett-Moulton co. to give a concert Sunday evening, filling the Opera House. This has often been tried by other managers, but without success.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Haverly's Minstrels Oct. 27, under G. A. R. management, to good business in spite of a severe rain-storm.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): O. B. Sheppard's co. in A Night Off had bad weather, and consequently played to light business Oct. 29. The co. is a strong one throughout. Ernest Bartram and Mrs. Eberle as the Professor and his spouse were excellent, as was also the Nisbe of Miss Leigh. Maggie Mitchell in Maggie the Midget, 9th.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): Oliver Byron, Oct. 25, in The Inside Track. Large audience. I like the play better than when I saw it last season. Kate Byron's Jerry is excellent, and the remainder of the co. strong. Rather unexpectedly, on three days' notice, a party calling themselves A. R. Storer's Mammoth Uncle Tom's Cabin co. settled on this quiet city and gave two performances 30th in a rainstorm. Large business. Worst lot of sticks seen here this season.

LYNN.

Music Hall (James F. Rock, manager): Haverly's Minstrels Oct. 25; light business. Denman Thompson and an excellent co. in The Old Homestead Oct. 27, 28; large and delighted audiences in spite of very stormy weather and a counter-attraction. A large and fashionable audience, that filled nearly every seat, turned out in the storm to attend the first concert in the Star Course Oct. 29. The artists were the Kneisel string quartette, assisted by Max Zach, viola, and H. Mingles, violincelli, and the St. Cecilia Female Quartette, of Washington, D. C.

Items: Manager Rock engaged, through the Redpath Bureau, of Boston, Lia Lehman and concert co. to sing in the Star Course in this city Oct. 29. Miss Lehman failed to notify the managers of the German Opera co. of the engagement in time, and when she did they could not release her from rehearsals. Mr. Rock visited New York twice and called on Edmund Stanton, manager of the co., who seemed disposed to assist him, but said it was impossible. Both Mr. Hathaway, of the Bureau, and Mr. Rock offered money inducements to fulfil the engagement without avail.

TAUNTON.

Music Hall (A. E. Wade, proprietor): Roy Cromwell were of Oct. 25, giving a change of fare nightly. Large audiences; low prices. Co. good. Miss Cromwell is a pleasing singing and dancing actress, and was well received. Thomas E. Shea is deserving of special mention.

LAWRENCE.

Opera House (Wm. G. Merrill, manager): Lester Newton Co. gave a fair entertainment to a poor house Oct. 25. Maggie Mitchell 27th, in The Pearl of Savoy drew her usual good audience.

WORCESTER.

Theatre (Charles Wheeler, manager): Evangeline, Storm Beaten and Maggie Mitchell were the attractions last week. Average good business. Lillian Olcott in Impudence and co. and Rose Coghlan 5th and 6th and Maloney are the attractions this week.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Shadows of a Great City was splendidly acted and staged Oct. 25 to 27, and drew very good houses. Maggie Mitchell's admirers turned out in force Oct. 28, when The Pearl of Savoy was given. Pearl of New York played to empty benches Oct. 29 and 30.

Huntington Hall (John F. Cosgrove, manager): Maude Banks had a week of large audiences, notwithstanding rainy weather. The support is unusually good, and a return is booked.

Items: I met the old-timer, John H. Conner, of Atkinson and Cook's co., at a reception given in his honor by Mrs. W. H. Southard Oct. 25. His reminiscences, covering a period of twenty-five years, were interesting and humorous.

MILFORD.

Music Hall (George G. Cook, manager): Den Thompson in his new play, The Old Homestead, drew a packed house Oct. 27. Best of satisfaction. Receipts were $425. Night Oct. by Sheppard's co., gave good satisfaction to a fair house Oct. 27.

Sol Smith's sold tickets for Den Thompson's night all the way from $1.25 to $1.75. The regular prices were thirty-five, fifty and seventy-five cents.

WESTFIELD.

Music Hall: Lillie Akerstrom, six performances and matinee, to large crowds.

Gem Opera House: Davies' Marionettes, Oct. 27 and 28, to empty benches.

Item: Dr. Waterman, proprietor of Music Hall, talks of building a new opera house.

SPRINGFIELD.

Gilmore's Opera House (W. C. LeNoir, manager): Oliver Byron made a hit with his Inside Track Oct. 27. It is a well constructed and interesting piece, and Kate Byron's impersonation of Jemmy, the lame tag merchant, was an exceptionally fine piece of acting. Rice's rejuvenated Evangeline had a standing room-only audience, and was given with great gusto Oct. 28.

MARYLAND.

FREDERICK.

Opera House (Jacob Schmidt, manager): Lillie Hinton one week, ending Oct. 30. Poor performances to fair business. Leland Opera co. 5th and 6th.

MICHIGAN.

JACKSON.

Hibbard Opera House (C. J. Whitney, manager): Main Line, Oct. 29 and 30 to fair house. Etta Hawkins as Posey is certainly entitled to much credit for her rendition, considering the limited accomodations on our stage. She received a triple encore at the conclusion of the third act each night.

Item: During the third act of Main Line Friday night a lamp was overturned on the stage, but owing to the promptness of Miss Hawkins and Mr. Hawkins all danger was averted.

BAY CITY.

Wood's Opera House (John Buckley, manager): Oct. 25 and 26. James O'Neill in Monte Cristo to good houses. Muggs' Landing 27th and 28th. No discount on Frances Bishop, and the rest of the co. was very fair. Faust and Marguerite Saturday afternoon and night of 30th, with Lewis Morrison as Mephisto and Miss Alsberg as Marguerite.

Sale: Wood's Opera House has been sold to a stock co. Most of the stock is held in the city.

LANSING.

Buck's Opera House (M. J. Buck, manager): Maude Granger in Lynwood Oct. 27; large and well-pleased audience.

HOWELL.

Opera House (Starr Brothers, managers): Maude Granger opened season Oct. 21 to good business in Lynwood; strong play, fair co. and popular star. David Murray was a first-class leading man. Frances Bishop, in Muggs' Landing packed the house 26th. Alfred McDowell is the comedian of the co., and a right good one, too.

COLDWATER.

Tibbet's Opera House (C. L. Hunter, manager): Granger in Lynwood, under the auspices of the Coldwater Light Guard, Oct. 28. Best of satisfaction.

Item: Manager Hunter has seen fit to reduce prices somewhat. They now range from seventy-five to twenty-five cents.

ADRIAN.

Adrian Opera House (C. M. Croswell, Jr., manager): Oct. 2, Ez. Kendall in A Pair of Kids to a good paying business. Mr. Kendall's quaint humor is very pleasing. Arthur Dunn is to be credited with good comedy powers. He made his hit in the piece stand out in bold relief. Maude Granger in Lynwood for the benefit of the local organization of Light Guards 28th. Best house of the season.

Personal: Will Moreland, the talented amateur of our city, who played Hamlet here last Winter, has placed himself under the tutelage of James E. Murdock. We feel sure that Mr. Moreland will forge ahead in his profession.

BATTLE CREEK.

Hamblin's Opera House. (I. W. Slocum, manager): Stetson's Uncle Tom's Cabin Oct. 25; large house; gallery packed; prices popular.

ANN ARBOR.

Hill's Opera House (H. J. Sawyer, manager): Maude Granger, with a strong co., presented Lynwood to a large audience Oct. 26. The University Orchestra, under the leadership of Gus Wesener, made its first appearance on this night and very heartily applauded. Lewis Morrison and Celia Alsberg in Faust and Marguerite to a good house 28th.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Muggs' Landing drew fairly well at cheap prices Oct. 25. Frances Bishop, as Little Muggs, barring a tendency to be unnatural and silly, was satisfactory. The supporting co., notably Alfred McDowell and R. L. Scott, was capable. James O'Neill in Monte Cristo drew large audiences 29th and 30th. It is refreshing to see a performance so complete in all details. The co. is excellent throughout, giving splendid support to Mr. O'Neill's Edmund Dantes. The stage settings, especially that of the Hotel de Morcerf in the fourth act, were admirable. McKee Rankin 5th and 6th.

Wonderland: R. E. French in Montezuma has attracted good-sized crowds all the week. The Vanishing Lady act has recently been introduced. This week, Silver Spur.

EAST SAGINAW.

Academy of Music (Clay and Buckley) managers): James O'Neill in Monte Cristo Oct. 27 and 28. Fair houses, considering the stormy evenings. Frances Bishop in Muggs' Landing drew good houses 29th and 30th.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): John T. Raymond Oct. 25 to 27 and matinee, presented The Woman Hater and The Magistrate, drawing good houses. Mr. Raymond played his roles admirably and kept the audience convulsed. Helen Tracy, handsome and attractive and a good artiste, made a very favorable impression. J. B. Everham, Harry Pierson, Lewis Baker, Mrs. Octavia Allen and May Aigen deserve mention. Kellar, the magician, Oct. 28, 29 and matinee, drew very fair houses. The entertainment was interesting, and all were well pleased. Duff Opera co. this week.

Olympic Theatre: Week of Oct. 25 Colonel J. H. Wood's Electric Congress and Arlington's Burlesque co. in The Necromancer. Alice Arlington is a very attractive artiste, and met with favor. Large houses. This week, Lizzie Smith's Vaudeville constellation.

WINONA.

Opera House (George B. Russell, manager): With its 600 new opera chairs, the house presented a neat appearance night of Oct. 26, when ye merry Bunch of Keys bobbed up serenely. Marietta Nash is a poem in heels. Eugene Canfield is the same old grotesque Grimes. These two funny people are a host in themselves. House crowded.

DULUTH.

Opera House (Munger and Markell, managers): The Grismer-Davies Dramatic co. opened a three-nights' engagement with Called Back Oct. 28. Business fair.

MISSISSIPPI.

VICKSBURG.

Opera House (Piazza and Butte, proprietors): Robert Downing and strong support played the Gladiator Oct. 22 and matinee to splendid houses. Great satisfaction. Harry Aveling as Pharsarius shared honors with the star. The Georgia Minstrels appeared 26th to a fair audience. Third minstrel band this season.

ABERDEEN.

Temple Opera House (G. W. Klein, manager): Kentfrom's Pathfinders during fair week, opening Oct. 18, to crowded houses. Co. comprises a number of fair specialty artists. Little Frankie Jones was the biggest.

MISSOURI.

ST. JOSEPH.

Tootle's Opera House (R. S. Douglas, manager): A Game in London was presented to goodly audiences Oct. 22, three performances. There is excellent and the play made the most pronounced hit of any melodrama ever presented here. Cora Tanner, who is known socially to quite a number of our townspeople, established herself at once as a favorite. Sol Smith Russell, in his new play, Pa, brought out all his old admirers and made many new ones, 27th. The play has been received in your columns, but your correspondent here ventures to add his good word to it. It is cleverly constructed, well written, and entirely free from any suspicion of vulgarity or coarseness. In one or two situations the strong points which Russell's part is cast develops a pathetic side of his character that is astonishing and refreshing as it is in a ways quiet and refined comedy acting. Mr. Russell was supported by a thoroughly competent co.

SEDALIA.

Wood's Opera House (H. W. Wood, manager): Pleasing performances of The Mikado and Patience were supplied to meagre audiences by the Chicago Opera co. Oct. 25 and 26. Eunice Goodrich this week in Wanted—A Husband at panic prices.

HANNIBAL.

Park Opera House (J. B. Price, manager): George C. Boniface presented The Streets of New York to a very poor house Oct. 23. Rainy night. Sol Smith Russell in Pa delighted a big crowd of his old admirers 26th. One never wearies of his fun or of Frank Lawton's whistling.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House (H. A. Waterman, manager): Bella Moore co. came Oct. 28 and played a three nights engagement to light houses, presenting Mountain Pink, Pygmalion and Galatea and The Dantes. The co. is composed of some very good people, and deserved better.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager): Frank Jones in Si Perkins to a fair house Oct. 27. Haverly's Minstrels played to good business 28th. Best minstrel co. seen here in a long time.

Item: Fred. Wright, of Haverly's, is to manage Gorman's Minstrel co. next season.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Maggie Mitchell appeared in Maggie the Midget before a large audience Oct. 25. Shadows of a Great City three nights opening 28th to 30th; great success. House packed nightly, extra trains running from neighboring towns.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Kate Claxton and her co. entertained a fair house Oct. 25 with Arrahna-Pogue. The Stardie-Von Leer co. presented A Brave Woman 27th to a good house. The performance was well received. Monroe and Rice presented My Aunt Bridget to a big house 30th. The performance gave general satisfaction.

NEW YORK.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): Oct. 25-7, Henry Chanfrau. On Monday, Tuesday and at the Wednesday matinee The Octoroon was given, and the last night brought out Kit. The Octoroon was well mounted and fairly cast, giving good satisfaction. Of Kit it is hardly necessary to speak, except to say that Mr. Chanfrau shows considerable improvement over his work of last year. Business fairly good. Thursday evening brought Fanny Davenport in Fedora, with a repetition of the same piece at the Saturday matinee. Much Ado About Nothing was presented on Friday and Saturday evenings. Large audiences greeted each performance, and were particularly well satisfied with the Shakespearean production. Miss Davenport was seen to excellent advantage in both plays. Her impersonation of Fedora is too well known to require comment. As Beatrice she displayed comedy ability of a high order and made a most decided impression. Handsome (?) Jack Barnes was somewhat disappointing as Louis, although he cannot be said to do the part badly. As Benedict in Much Ado it was apparent that he was rather more in his element, and he certainly gave a very careful and even rendition of the play. Genevieve Lyttton was charming as the Countess Olga and Hero, and B. R. Graham and Wil. Lackaye must not be passed without commendation. The scenic effects and dressing were unusually good, and the engagement was a pronounced success. Mme. Janish 4-6.

Museum (Jacobs and Proctor, managers): J. Z. Little's World had no difficulty in drawing well last week, and is followed by Edwin Thorne in Black Flag.

Brevities: Louise Pomeroy, in an extensive repertoire, will be at the Leland for the whole of next week.—Henry Chanfrau is rehearsing a new play (not named) by George Hoey, and also The Debutante, one of the plays of Chanfrau senior's repertoire.

ROCHESTER.

Grand Opera House (P. H. Lehnen, manager): Clara Morris appeared in Article 47 on Oct. 25 to a fine audience. Edmund Collier, supported by a strong co., appeared in Jack Cade, Virginius and Metamora 26th and 27th. Mr. Collier's interpretation of the several roles he assumed was admirable, and it is to be regretted that his efforts were so little appreciated by our amusement-goers. Hermann filled out the week to good business. The Rag Baby 4th, 5th and 6th.

Academy of Music (Jacobs and Proctor, managers): Minnie Oscar Gray and W. T. Stephens and an excellent co. appeared in Without a Home and Saved from the Storm last week to packed houses. This week, Australian Novelty troupe.

Clinton Opera House: Business was good past week, Tessie Deagle appearing in her border drama, Lone Pine, the entire week. Miss Deagle is a bright and active little lady. She enters into her work with a dash and vim that is refreshing, and at once became a favorite. Her support was good. This week, Strategists.

Genesee Park Theatre: Clark and Rategan's Female Minstrels did a good business. This week, May Arlington's Burlesque troupe.

Items: Frank Edwards, of the Academy, in behalf of F. C. McQuhae, of New York, last week presented local lodge of Elks, with a beautiful silk banner. In the centre is an Elk's head, encircled with a wreath of hand-painted and raised silk and satin flowers.—The happy face of H. R. Jacobs was seen in town last week. He is kept busy looking after his many places of amusement.—Frank Edwards' popularity with the profession was again evidenced last week, when he was presented with a silk umbrella and a box of silk handkerchiefs by the Gray-Stephens co. Frank appears to have a monopoly in the presentation business.

BUFFALO.

Academy of Music (Meech Brothers, manager): The Boston Ideals engagement last week was a great success, the house being filled at every performance.

Court Street Theatre (H. R. Jacobs, managers): Week of Oct. 25, Dominick Murray in From Prison to Palace and Escaped from Sing Sing, entertained large houses.

The Adelphi: An Uncle Tom's Cabin co. and fairish Clio co. drew medium audiences week of Oct. 25. Mabel Stanley's Meteors this week.

Bunnell's Museum; Fred. R. Wren's co. filled last week in place of Bertha Welby, who cancelled. Distrust was given to medium audiences. The co. were very weak outside of Mr. Wren.

Item: The Ideals had a little paper war last week. It originated between Miss Huntingdon and Miss Lablache, the latter apparently being cast in preference to Miss Huntingdon. Manager Foster sides with Lablache, and our local papers, being divided, made the correspondence rather bitter.

LYONS.

Parshall Memorial Hall (John Mills, manager): Notwithstanding the advance agent for Louise Rial cancelled the date for her appearance, star and co. arrived Oct. 27. They found that they had not been advertised. By the free use of dodgers a fair-sized audience was gathered, and those who braved the inclement night were well rewarded. Miss Rial and her excellent co. gave good satisfaction. An early return date is promised. Abbey's Uncle Tom's Cabin co. gave two performances 30th. Fair houses. The perennial Kate Partington is the Topsy.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Clio was presented by a powerful co. to large and well pleased audience Oct. 25.

Thank: I wish through the Mirror to thank Manager W. H. Brown of the Clio co. for courtesies. He is a thorough gentleman, whom it is a pleasure to meet.

TROY.

Rand's Opera House (E. Smith Strait, manager): Harry and Fay highly pleased a good sized audience Oct. 25 in Irish Aristocracy. Louise Litta proved successful in Chispa 24th and 25th. Frank Mayo closing the week with four performances of Nordeck to large and delighted audiences. George C. Miln, 3d and 4th, will present The Fool's Revenge and Hamlet. Genevieve Ward and W. H. Vernon, three performances, 5th and 6th. Marie Prescott 8th, 9th and 10th. Manager Strait is receiving deserved patronage for his efforts in booking only the best attractions, and it is hoped that he will continue to do this with profit to the end of the season.

Griswold Opera House (Jacobs and Proctor, managers): A Prisoner for Life gave satisfaction to good attendance last week. This week, J. Z. Little's World co.

Grand Central Theatre: Business good. Announced for current week: J. J. Sullivan's Comedy and Specialty co.

BINGHAMTON.

Opera House (I. P. E. Clark, manager): Oct. 26 Julia Rive-King gave a piano recital to a small but very appreciative audience. Stormy weather. A large and enthusiastic audience greeted Madame Janish in Princess Audrea Oct. 28, and were treated to the finest dramatic performance of the season. Costumes elegant and support excellent. Clark's co. in Ten Nights in a Barroom, 29th; good business. The soldiers had a large house 30th.

ITHACA.

Opera House (A. L. Wilgus, manager): Janish, Oct. 25, fair business. She is a magnificent actress and was well supported. Effie Ellsler, 26th.

AMSTERDAM.

Opera House (A. Z. Neff, manager): Chanfrau in Kit, Oct. 25 to fair business. The stage settings and effects were admirable, and the co. is one of uniform merit. George C. Miln, 30th, presenting Richelieu; large and appreciative audience. Mr. Miln abundantly justifies the promises made on his dramatic debut, and there is little risk in the prediction that he must soon

[CONTINUED ON EIGHTH PAGE.]

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Hayden, M.	

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Boucicault's Blarney.

We are always glad to have Boucicault with us, for his presence is invariably accompanied by a breeze of one sort or another that ruffles the placid current of metropolitan theatricals and sets the journalistic barques a-tacking, if not attacking. Boucicault is a wonderful old man, as cunning, clever and fertile of ingenious ideas as ever he was in the days past, when his leadership among playwrights and adapters was undisputed.

He is as foxy as his own Conn, and as richly endowed with the proverbial "gift of the gab." When The Jilt was produced in San Francisco he told the natives that he had reserved his masterpiece to submit to their critical approval. He mollified the Bostonians by almost exhausting his stock of honeyed eloquence in describing how vital was their verdict. And then he came almost immediately to the Star Theatre and told the New Yorkers that the judgment of other communities was as nothing compared to theirs; that when he had a good thing he knew it could be appreciated and rewarded only at the scene of his earliest and most glorious triumphs—the Metropolis. Then the dramatist visited England, where he slyly adverted to his British spurs, and recalled the Anglican atmosphere of London Assurance. But the veteran found scant welcome in Britain's capital. He was a sort of professional Rip Van Winkle, forgotten, forsaken, a butt for ribald jests.

With the rare good sense that has conspicuously characterized his career, Boucicault packed up his plays and returned forthwith to America—one of his many adopted countries. On Saturday night at the Standard he made one of his characteristic speeches before the curtain, in which he said he had bade England farewell forever and come back to us to spend the few remaining years of his life in striving for our favor. No pleader at the bar ever made out a better case for his client than Boucicault makes out for himself. See with what canning he makes it appear that he has taken leave of England, when, in fact, England has taken leave of him! Mark with what skill he plays upon the sympathies of the public by recurring (for about the dozenth time in the past few years) to his shortening days! Note how charmingly he flatters our vanity by making it appear that the approbation of Americans means more to him than that of any other public!

Boucicault is a thorough cosmopolite—he is a citizen of anywhere and everywhere that suits his professional interests. Oscar Wilde is fond of asserting that he is "a citizen of the world." Boucicault, judging from his own conduct and utterances, is a citizen only of that particular country — England, France, Australia, Ireland or America—that he happens to be in when he is asked about it.

Notwithstanding his mellifluous blarney, despite his many little weaknesses, we admire Boucicault just as heartily as so gifted a man deserves to be admired. And while we know him to be a chameleon, we are willing to call him an American dramatist whenever and however he may be pleased to bide among us, produce new plays, discharge fiery letters at the critics and evolve an endless variety of ingenious and impracticable ideas in the public prints. Whether he be Irishman, Frenchman, American or Turk, we must admit, as before remarked, that Boucicault is a wonderful old man. Although we do not believe it will be long before he again shakes the dust of the United States from his shoes, we nevertheless, in view of his publicly stated plans, take this opportunity of assuring him of our boundless gratitude and our most distinguished consideration.

The Recent Fund Benefit.

The Actors' Fund benefit at the Grand Opera House was a gratifying success. The treasury of the institution had been drawn down to so low an ebb that the reserve fund of interest-drawing bonds was threatened. Fortunately, the handsome receipts of last Friday's performance will avert such an emergency and carry things along until such time as the general benefits and the hoped for appropriation of a fair share of the theatrical license-money will put the charity on a good basis for the rest of its fiscal year.

The Grand Opera House benefit showed once more the superiority of a "mixed bill" to the ordinary performance in cases of this kind. Whenever the managers have concentrated their forces on one entertainment the receipts have always equalled expectation. It was so with the combination benefits at the Academy and the Casino. On the other hand, the presentation of the regular current attraction has never produced generous profits. Last year the combined performances for the Fund at the stock theatres of this city brought less money by half than the miscellaneous programme offered last week at the Grand Opera House. It must be evident to a person of the dullest comprehension that the paying public does not care a fig for the actors' charity *per se*, and the only way to draw its patronage is to trust nothing to sympathy or sentiment, but furnish such a potent array of noted plays and players as will compel a large attendance.

Just now the Trustees of the Fund are sounding travelling and resident managers all over the land with a view to setting apart a certain percentage of the gross receipts one night in the year for the Fund. The idea is that the amount shall vary from ten to twenty per cent., at the option of the donors. The evening of Shakespeare's birthday is suggested as an appropriate date. If this plan meets with the approval of the profession—and it seems likely to—sporadic benefits can be done away with; the entire profession, actor, travelling manager and local manager, will have the honor, credit and satisfaction of contributing to the support of their grand charity, while the Fund's maintenance will be assured and no longer a subject of anxious solicitude. At a rough estimate the proposed percentage would aggregate twelve thousand dollars, which, with a share of the license-money, interest on Government bonds and other sources of revenue, not only would put the Fund on a permanent basis, but also enable the expansion of its already wide scope of usefulness.

Co-operation in the Drama.

We hear every day complaints that there is no standard theatre equipped with a sterling company and managed on broad principles, in which plays of merit and players of capacity could have a chance to be heard and seen. In short, we are asked why we have not a national theatre like the Comedie Francaise, but are forced to take what speculative managers offer us, who, being speculative, naturally gauge the quality of their wares by the supposed tastes of their customers, like other tradesmen.

The answer is simply that in a country like this, in which public opinion is adverse to the employment of public money for purposes which the great body of citizens look upon as trifling and some as injurious, for the puritanic horror of the drama is by no means extinct; and, while millions are every session cheerfully voted for tangible objects, or placidly viewed in the process of absorption by the higher predatory classes, the least attempt to aid education and refinement by the most potent instructor of all, the Stage, would be hooted down with contumely. Such a consummation, though devoutly to be wished for, is not to be hoped.

Could theatres and actors be made available for political ends, we should have appropriations enough and to spare for their support and encouragement; but the very nature of the drama is opposed to such profanation. To show "virtue her own features, scorn her own image and the very age and body of the time his form and pressure," would be but a poor way of influencing an election, and "to hold the mirror up to nature" would not conduce to the personal popularity of the candidate who should base his hopes upon such a platform. Therefore, if we want a national theatre we must pay for it ourselves, as we do for our churches and our scientific institutions and public libraries.

Music is fashionable just now, and so fashionable people have taken her under their wings and cherished her of late, and the National Opera, if the promoters do not get tired of their adopted child, bids fair to establish itself on a sound basis, to which end we offer our best wishes; but the Drama has found no such cherishing, and must, perforce, do as orpnans do—shift for herself—and so we drop the hint to all members of the dramatic avocation who sincerely wish to see an authority set up, and an opportunity offered independent of speculation and greed, that they work together like brethren in unity, and establish a national theatre by co-operation, begging from no man, but putting their shoulders to the wheel and shoving earnestly.

Personal.

FISH.—This is a picture of Marguerite Fish as she looked several years ago when she was known as Baby Benson and played at the Grand Opera House under Jim Fisk's management. Miss Fish has grown to be quite a big girl now, and she is going to make her appearance at the Thalia shortly in German.

LITTA.—Boston admirers have presented Louise Litta with a gold banjo.

LEAROCK.—George Learock has resigned from the Ring of Iron company and is at liberty.

JANAUSCHEK.—Prince Napoleon attended Mme. Janauschek's performance of Meg Merrilies in Washington on Monday night.

STANHOPE.—Adeline Stanhope is playing a special engagement with John A. Stevens in A Great Wrong Righted, but is open for offers.

SANDERSON.—Harry Sanderson is at work arranging for the annual drill and reception of Ivanhoe Commandery, K. T., of which he is a member.

ROBINSON.—Forrest Robinson is said to be receiving most favorable comment from the Western press for his acting in the leading role in Siberia.

MINER.—Harry Miner has been confined to his bed for several days by an acute pulmonary attack. He caught a severe cold and had to be carried from the theatre to his home, so suddenly was he stricken down.

GUNTER.—A. C. Gunter, the playwright, is to be married next week to a non-professional lady of this city. A month's honeymoon will be spent at Old Point Comfort, Va.

HERNDON.—Agnes Herndon was a guest at the breakfast tendered to Genevieve Ward last Friday morning, at Delmonico's, by Mrs. Croly (Jennie June), Mrs. James Brown Potter and a committee of society ladies.

POTTER.—The first page of this week's MIRROR presents a portrait of the distinguished amateur actress, Mrs. James Brown Potter. Mrs. Potter's absence from New York this season will be a severe loss to the amateur stage. She sails for England on Saturday.

JONES.—Dixon Jones has amicably and voluntarily severed his connection with Marie Prescott's company. He was well received as Polydor in Ingomar, earning a call nightly with the star.

WILSON.—Frank Wilson, the comedian, who has been afflicted with a number of "Job's comforters" for some time past, has so far recovered as to be able to display some of his old-time agility.

BRISCOE.—Ray Briscoe has been engaged for the part of Rachel Winslow in Herne's Minute Men. On short notice, she assumed the part at the Brooklyn Theatre on Monday night, and made a success of it.

HARRINGTON.—Wilson Barrett has engaged an American girl to take part in his tour—Nettie Harrington, the daughter of "John Carboy," the universally popular dramatic editor of the *Sunday Dispatch*. Miss Harrington appears in Claudian and Clito. She accompanied the party to Boston on Sunday.

WHISTLER.—Whistler, the artist, will bring his Ten O'Clock entertainment to this country the latter part of this month. His full-size portrait of Dixey is still unfinished, and will not be completed until after arriving in New York. Among the notable portraits this famous etcher will bring with him is that of Lady Colin Campbell.

The Ward Breakfast.

On Friday of last week Genevieve Ward was breakfasted at the Brunswick by Mrs. William Tod Helmuth, Mrs. D. G. Croly (Jennie June), Mrs. A. M. Palmer, Mrs. Harriet Webb, Ella Dietz Clymer, Georgia Cayvan, May Fortescue and a number of other ladies distinguished on the stage, in society and among the Sorosis sisterhood. The *menu* was dainty and delicious, the speeches quite worthy the occasion, and musical and literary exercises in keeping with the talented character of the assemblage. The following poem, written by Miss Sara A. Palmer, the sister of A. M. Palmer, was read, in the absence of the author, by Mrs Harriet Webb:

PER ASPERA AD ASTRA.

From the quiet safe-closed harbor,
In the glowing early dawn,
I watch the thronging vessels
Go forth to meet the morn,
With all it holds.

To meet, or storm, or sunshine,
Dire wreck, or favoring gale,
To sink in depths unsounded,
Or haste with widespread sail
On to their goal.

But which in the race shall conquer,
Or which strike some reef ere the night,
Or which ride safe to haven,
In the sunset's paling light,
Only God knows.

* * * * *

I stand in the woods in Springtime,
When glad nature flashes fair,
And say of these buds around me
Holding promise of flowering rare,
Will any bloom?

Which one will be crushed by the rough wind,
Which plucked by a careless hand,
Which left its rose cup empty,
Dead in a parched land,
Only God knows.

* * * * *

I look at the world around me,
Crowded with hurrying life,
The million souls on hasting,
Eager for place and strife,
Each with its aim,

And think, of the striving workers,
How many will reach their mark,
How many sink down—trampled,
Left to die in the dark
Of rayless despair.

Holds the throng *one*, self-forgetful,
Glad, as another speeds past,
Held by the whole world worthy,
Bay-crowned, to stand at last
At the fair goal!

* * * * *

As twilight falls on the harbor,
Some grand ship comes gliding in,
Storm-scarred and weather-beaten;
"Staunch boat," we say, "to win,
Through storms, her port."

In every garden, glade and glen,
Some flower grows above the rest,
In perfect beauty opened,
And nature crowns it *best*,
Her fairest work.

And in the world some souls work on,
In dark or light, in joy or grief,
E'er aiming for one starry point,
And hoarding moments brief,
Like miser's gold.

Until ere day has reached high noon,
They stand upon Fame's lofty hill,
And backward reach glad helping hands
To others, struggling still
Along the way!

Thus crowned, stands *one* with us to-day;
And if our hands no laurels blend
In classic wreath her brow to bind,
We crown her as our friend,
Our cherished Ward.

The banquet lasted several hours. Miss Ward expressed herself delighted with the affair and the compliment conveyed by the size and distinction of the assemblage.

Marguerite Fish's Plans.

Marguerite Fish, the comedienne, with her Hungarian maid, ten trunks of wardrobe and two dogs, arrived from Vienna on Saturday and went into pleasant quarters at the Westminster Hotel. She had an exceedingly rough ocean voyage, but appears to be in good health and spirits, and will at once begin work for her appearance at the Thalia in December. She expresses herself as very glad to get back to her native land, although the people in the foreign lands where she has appeared have treated her very kindly.

Upon leaving Vienna the director of the theatre desired her to sign contracts for next June, July and August, assuring her of the same prosperous business she met in the same city this Summer, but the young lady declined the offer. Upon her departure from Vienna Marie Geistinger's carriage was sent to convey Miss Fish to the Bahnhof. The carriage, inside and outside, was literally covered with flowing colored ribbons, upon which gilded sentiments had been embossed, such as "Bon Voyage," "Wiens Liebling," "Auf Wiedersehn," etc. The little maid accompanying Miss Fish is from a provincial district north of Buda Pesth, and, to use that lady's own expression: "She really does not speak any language, for the natives of her country have a dialect differing from all others. Sometimes I can hardly understand her myself, but I can talk to my visitors in either German, French or English, and have no fear that my conversation will be disseminated by my maid, as she understands only her Magyar *patois*."

Miss Fish will at once begin rehearsals of Gillette de Narbonne, in which she will appear during December at the Thalia.

Miss Herndon's New Plays.

"I shall start out on a starring tour about Jan. 1 under the management of Joseph A. Jessel," said Agnes Herndon to a MIRROR reporter the other day, "in a new comedy written expressly for me by H. S. Hewitt, entitled The Commercial Tourist's Bride. I objected to the title, but managers who have heard it read say it is a good box-office title. The piece is a broad farcical comedy of the strictly legitimate order. It is not a one-part play. The action takes place in one day, at the Fifth Avenue Hotel, and the story deals with a party of people who have come on from San Francisco. They arrive in the city early in the morning and intend to spend the day in New York preparatory to taking the steamer for Europe at four o'clock in the afternoon. The ladies have their minds set upon going, and the fun of the play deals with the circumstances that transpire to detain them and their battle with the obstacles, which they finally overcome. There is considerable music in the play. Mr. Hewitt has written a number of new songs for it.

"Besides The Commercial Tourist's Bride, I have in my possession for production a comedy-drama by John M. Morton, entitled A Remarkable Woman. I expect to open in New York, but nothing is settled as yet."

The Cameron Company's Movements.

"Lord Lonsdale will positively return to America, and the Violet Cameron company will fill all dates booked," said Manager H. B. Lonsdale to a MIRROR reporter recently. "I look for him to rejoin the company during its engagement at the Grand Opera House in the latter part of November. I want to say again that we have no intention of disbanding. I know we cannot collect damages against any manager that refuses to play us, but we can and will enjoin any such from playing any other attraction and sue for our expenses in addition. We are not a dollar behind on the speculation, and do not think we will be. Salaries are not only paid regularly, but in some instances members of the company have anticipated their earnings. I am in receipt of numerous offers for the dates which for some reason it is thought we would not fill; but I have refused them all and shall follow out our original plans."

Regarding the same matter, Lionel Brough said: "A few days ago I was a little apprehensive as to the possible outcome of this affair. I had devoted nearly five months' time and study to the enterprise, and did not feel like wasting any more if the business was to be wound up. Accordingly I set myself about getting to the bottom of the matter, and am now satisfied that the company is all right, that all dates will be filled, and that my contract, which does not expire until May next, is a good one."

As the company has no repertoire to speak of, Manager Lonsdale has consented to cut short several engagements made for periods of three or four weeks, provided he can fill the time elsewhere.

Letters to the Editor.

A WELCOME VISITOR.

SAN GORGONIO, Cal., Oct. 23, 1886.

Editor New York Mirror:

DEAR SIR:—I derive so much pleasure from reading THE MIRROR that I must have it, and the beauty of it is it doesn't come high. I live on a farm in the mountains, and for that reason the weekly visit of THE MIRROR is doubly interesting and welcome. Enclosed please find P. O. order for my subscription.

Very truly, J. A. BUTLER.

SUNDAY IN CINCINNATI.

CHATTANOOGA, Tenn., Oct. 26, 1886.

Editor New York Mirror:

DEAR SIR:—I wish to say a word as to Sunday performances in Cincinnati—it may benefit managers of other combinations.

To say that "opening on Sunday is contrary to what is allowed by statute law and you must not do it," to a Cincinnati manager would be considered puritanical. But the citizens and lately the press are very indignant, not without cause, at the ease with which this law is evaded and no one can blame them, when they *do* get the opportunity, if they press their case hard. It may be unfortunate for one manager to have to be used as an example for the rest, but this is what it will come to.

Very wisely, Manager Rainforth, of the Grand Opera House, has taken timely warning, and unless the combinations rent for the night he refuses to play.

As a general thing Monday and Tuesday in other theatres are off nights, and I am very certain the large business done by Miss Castleton last Monday and Tuesday would not have been any more in the aggregate if the total was taken of the three days commencing Sunday. Besides all this, you get the sympathy and patronage of a class much more to be desired by a reputable company than is usually in attendance at a Sunday performance, not to say anything of the disgrace attached to public arrest. And it is a disgrace. Yours very sincerely, ALBERT E. BRADLEY,
Kate Castleton Company.

A BROKEN CONTRACT.

HENDERSON, N. C., Oct. 25, 1886.

Editor New York Mirror:

DEAR SIR:—Some time about the 1st of June I signed contract through Randall's Theatrical Bureau of your city with John W. Jennings' Comedy company to produce Confusion at Burwell Hall this place, Oct. 6. Time arrived and no advance agent came to hand. The company being in Richmond, Va., I wrote and also telegraphed Mr. Jennings to know if he expected to fill date as per contract, that I might arrange for same, but receive no reply to either letter or telegram. I write this to show what apparently little regard Mr. Jennings has for an obligation made and signed by himself.

SAMUEL BURWELL, Manager Burwell Hall.

STOLEN PLAYS.

TYLER, Texas, Oct. 21, 1886.

Editor New York Mirror:

DEAR SIR:—It strikes me you would be doing a general service by noticing the utter boldness with which managers of cheap theatres and cheap shows are appropriating plays that are private property. For instance, at Parasta's Theatre in New Orleans recently, a cheap (in all senses) Under the Lash combination is playing Milton Nobles' Phœnix under another name. No wonder Parasta *et id omne genus* can sell goods so cheap. The most amazing part is that managers of respectable theatres allow these cheap thieves to expose their wares in their houses. For instance, the Academy of Music in Parkersburg, W. Va., showed a certain Nellie Tree to produce a garbled version of Fogg's Ferry, and the same play with another stole company opened the season of the Barnett Opera House in Louisiana, Mo. I intend to hold these managers to an account, and I hope Mr. Nobles and others aggrieved will do likewise. But it seems to me a good way to end this would be for reputable combinations to boycott all houses allowing stolen versions of plays to be produced. I presume some managers allow these performances in ignorance, but they certainly ought to know that when permission is given to produce a copyrighted play, that fact is advertised. C. E. CALLAHAN.

The Usher.

Mend him who can! *In Ushering The ladies call him, sweet.* —Love's Labor's Lost.

The King of the Dudes fell asleep at the Madison Square Monday night. He sat in an aisle seat on the second row from the stage. Before the curtain rose the last glass of cognac swallowed after dinner got in its fine work; his head fell back so that his open mouth was aimed at the ceiling and his repose was perfect. Soon after Jim the Penman began, his Majesty began to snore most horribly. Everybody looked in his direction, including some of the people on the stage, who, from the sight and sound, probably thought the King had been taken with a fit. An acquaintance sitting behind strove to rouse him by violent shaking. An old gentleman next him beat a tattoo on his shins. Somebody jabbed a pin in his neck several times. An usher, sent by Mr. Mallory, ran down the aisle and after ineffectual efforts gave it up. All to no avail. The king of dudedom slumbered peacefully and unconsciously on. Finally the acquaintance leaned forward, pulled his ears, tweaked his nose, and when signs of returning consciousness appeared whispered hoarsely in his ear: "You're making a —— fool of yourself. Won't you get up and go out before you're put out?" His Serene Highness yawned, murmured sweetly, "No thanks, old chappie," and fell off once more to dream of *petits soupers* and the houris of the ballet. He was allowed to continue his sleep undisturbed until the play ended. Then he seized his mammoth stick—the largest in the city—rubbed his eyes and said to his friend: "That's a doosed fine play, old man!"

* * *

This Hudson-Barrett-Irving business is wearisome. More cables, letters, charges and counter-charges since our last. As near as I can get at it, Irving simply wrote a kindly letter to a struggling young actor; the aforesaid actor trafficked upon his imaginary intimacy with Irving to make capital with his new manager, and Barrett, when interviewed on the subject, unaware that his source of information was not very reliable, spoke in good faith. Somebody has exaggerated. It is not likely to have been either Irving or Barrett. Really the matter is utterly insignificant. It does not particularly concern the public or anybody except Mr. Hudson, who ought to talk less and pay more attention to shaking off his unfortunate resemblance to H. I.

* * *

At the Press Club reception the other night there was a notable gathering of professionals. Nat Goodwin, Marshall Wilder, George Barrett, Lionel Brough and Charles Reed made hits with their recitations and afterward kept a crowd of friends in roars with their clever stories. When the affair broke up nobody seemed to be able to decipher the numbers on their coat checks, and there was a vast deal of confusion and cussing over hats, overcoats and umbrellas in consequence.

* * *

Helen Blythe is very seriously ill at her home in Forty sixth street. He physician, so the lady's husband, Mr. Brien, informs me, expresses grave doubts as to her recovery.

* * *

The London papers are in a stew because THE MIRROR did not express unqualified admiration for Mr. Barrett's Claudian. Very sorry, I'm sure, but it would have been otherwise had Mr. B.'s Claudian been otherwise. The London *Stage*, which not long ago was prating about reciprocal cordiality between American and English theatrical papers, works itself up to a pitch of ridiculous anger and explodes with a wholesale denunciation of MIRROR opinions and those that make them. Sorry again, this time for the short tempered *Stage*. That journal forgets that opinions differ and that its opinion—to those that know a thing or two—is, in the case of Barrett or Barret's American criticisms, worth little or nothing. But the funniest mistake of all is made by the London *Dramatic Review*, usually an accurate journal, which takes an illwritten and fulsome notice of Claudian from some unknown source and republishes it as THE MIRROR's criticism!

* * *

There seems to be a conspiracy in the Sorosis of which Mrs. Harriet Webb, the elocutionist, is the victim. For some time past Mrs. Webb has been chairman of the Drama Committee, and one of the stars of all the entertainments given by the club. A mysterious band of ladies having in charge the furnishing of reports of these affairs to the press make it a point invariably to suppress Mrs. Webb's name and omit mention of her efforts. This was done last week at the Ward breakfast, where Mrs. Webb's reading was one of the principal attractions of the post festive flow of reason. The studied persistency of this contemptible scheme has attracted notice and criticism, some of which has not been complimentary to Sorosis. The society should inquire into this matter now it is publicly brought to their attention, or avoid giving opportunity for jealousy or spite by admitting the horrid male reporters to their exercises.

The Actors' Fund.

During the two weeks ended Oct. 30 nine applications for relief were received, all of which will be passed upon to-day (Thursday).

During the same period $307 was expended in relief. There are four patients in St. Vincent's Hospital and one in Trinity.

Harry Shea, minstrel, is dying at Paterson, N. J. He requested that he be buried by the Fund. Mr. Baker wrote the hospital authorities that his wish would be complied with.

New members and annual dues paid in: Pat Rooney, Fred Wilson, William F. Burroughs, William H. Power, Lillie Pearse, Robert Newcomb, Henry Collins, Hal W. Carlyle, George Gaston, Joseph Arthur, Lillie M. Armstrong, Mabel H. Prathe, Julian Greer, John H. Bunny, Carrie Clarke Ward, Thomas A. Lorella, James W. Grath, Adele Layton, J. P. MacSweeney and Blanche Roberts.

The regular monthly meeting of the Board of Trustees takes place to-day (Thursday).

London News and Gossip.

LONDON, Oct. 12.

We are not strong in novelty this week. Only one new piece has been produced, and that is not novel except in the sense that the title has not been used before, and that perhaps an extra half-turn has been given in the shake-up of the old and crusted materials employed. The want of novelty in question is a new melodrama called Saved From the Streets; or, Waifs and Strays, which has been nailed up by Messrs. George Conquest and R. H. Eaton, and which was produced at the Surrey on Monday night. Saved From the Streets is in four acts and ten tableaux. It started at eight o'clock, and when midnight had struck there were still a couple of doubly-dyed villains to be polished off. As I disapprove of late hours on principle, and really did not care a tinker's curse what became of the villains, or, for that matter, of the virtuous either, I went away then, and know not the manner of their penitential polishing. But this I know, that justice *must* have been done ere the curtain finally fell or the vast audience which sat patiently waiting for what they call "the denouncement" would have taken the law into their own hands and made matters sultry for all concerned.

* * *

In Saved From the Streets you have to take a good many things for granted, and the authors draw large orders upon the credulity of the audience all the time. But our Surreysiders are used to this sort of thing, and would in fact resent its absence. So long as virtue is rewarded and vice punished at the finish, they don't worry about the unities. If they did they would perhaps wonder why all the principal characters "saved from the streets" turn up on the landing-stage at Greenwich late at night when the last boat is gone, and all because one of them has to be knocked on the head and thrown into the river—though whether it was worth while going through so much in order to bring about so little is perhaps open to doubt. Not to make too much of a small matter then, there is a murder in Act I.; a mad-house, an escape and an abduction of two babies in Act II.; Covent Garden Market, with real vegetables, a real hansom cab, and a ditto horse, in Act III.; and in Act IV. an Industrial Home, with real boys chopping real wood, what time there is being built up behind them a scene called "The Cellars, Tide Lane, Bermondsey." I don't think it would be good for your health if I tried to tell you the plot. In fact I'm not sure I could tell it if I did try—not under four columns of MIRROR type anyway—but I can just spread myself on this Cellars business, which was remarkable for many things, but chiefly for certain hydrostatic phenomena which are well worthy the investigation of scientific sharps who understand such matters.

* * *

This cellar is supposed to be located in a house on the edge of the Thames. Probably it is a corner lot, but that is not quite clear. Its floor is reached by a practical ladder which the heavy villain can draw up after him when he has decoyed thither old George Conquest and two poor little waifs who (in order to realize the title) will before all is over have to be "saved from the streets," and presumably from the cellar as well. The prompt side of this cellar is (apparently) open to the river, and when the curtain rises the water ripples peacefully and the moon shines without extra charge. All of a sudden the tide began to rise (in one piece) with great velocity, and in fact attained a height of about eight feet in as many seconds. Mr. Conquest and the waifs were now on the cellar floor, as also was the heavy villain, and I couldn't help shuddering, for it seemed to me that all four must be overwhelmed by the rising waters. The h. v. of course richly deserved his fate, but Conquest, though he had gone wrong in his youth, was now strictly virtuous, though a trifle given to drink. And then the two poor little waifs—Oh, it was too horrible!

* * *

Doubtless the tide was of the same opinion, for, wonderful to relate, the water stood still in the opening—eight foot of tide in one solid chunk and nobody in the cellar turned a hair. But greater wonders were yet to come. The heavy villain—good easy man—fondly fancies that Conquest is his devoted slave, although he (the h. v.) has had him (C.) "put away" more than once, and although he (the h. v.) knows that he (C.) knows that this is thus. This by the way. There is nothing wonderful about it. I have seen the same sort of business hundreds of times—on the stage. I merely mention it in order to show that even the heaviest villain has (on the stage) mostly got a soft place in the head if not in his heart. But to resume. The heavy villain now starts knocking the walls about, when Conquest throws off the mask and declares for the youngsters. They and he then proceed to pinion and bind the heavy villain, who is about three times their size and four times their weight—such is the advantage of having right on one's side in quarrels of this sort. Vice, however, presently has the call, and managing somehow to draw a revolver, the heavy villain shoots a few holes in Conquest and the waifs, breaks his bonds and shins up his practicable ladder, which he draws up after him, preparatory (as he remarks) to leaving them to drown "like curs." Deep distress of Conquest and the waifs. Heavy villain now knocks out a few bricks from cellar wall, about twenty feet from the floor, and in rushes a torrent of real water, which is, in point of fact, the Thames—only some twelve feet higher than the eight foot tide which is still standing reverently in one solid chunk at the opening P. S. and refraining from entrance. This is rather extraordinary, but what happens next is the same, only more so. Water pours in so fast there is presently about six feet of gauze in the cellar, around which Conquest and the waifs flounder in great excitement and suspended by wires which have somehow come down from the flies and hooked themselves on to the flounderers' waistbelts. Suddenly a passing boat knocks in the wall of the cellar about four feet below where the water is pouring in, the Thames is exposed to view, and Conquest and the waifs are rescued. No more water comes in from the new opening, neither does the tide already in the cellar make any vain or frivolous efforts at levelling up. My tidal theories had by this time been somewhat rudely shaken, and I concluded to get away without waiting for "the denouncement." Mr. Conquest is a very capable comedian in parts that fit him. In this play he has little else to do than cough, but it must be admitted that he coughs very well. The company at this house is of the usual transpontine type.

* * *

We are prepared to receive your Grace Hawthorne at the hitherto ill-fated Olympic this (Thursday) evening in The Governess, alias Miss Multon, as played by your great "emotional" actress, Clara Morris. By the way, when is Clara going (or coming) to appear before us? She has often threatened to do so. When she makes up her mind to let London sit in judgment upon her, let her take this advice from me, viz., that the plays she may elect to appear in (however "emotional" her own character may be) shall have some gleams of humor peeping out here and there. We (of London) like a little comicality sandwiched with our pathos. We do not care for unadulterated "emotion," as Fanny Davenport found to her cost at Toole's.

* * *

Low comedian W. H. Denny, who was in the States not so very long ago, and who is now talking broad Scotch, d'ye ken, in H. Hamilton's Harvest, at the Princess', has given off a comedy called Coercion, which he proposes to try on Gaiety matineers on Nov. 17. Actors are now going in for wholesale playwriting. But up till now they haven't driven the poor or rich professional playwright out of the field or market. Let us see what Denny will do.

* * *

Clay M. Greene, described by my informant as the American dramatist, is writing a play for Charles Arnold. The play is to be called Hans the Breitmann, I mean Boatman, and is said to give C. Arnold opportunities for comedy and pathos, also for some pretty songs with children. H. the B. aforesaid is said to be within an act of completion and will be produced in town after the pantomime season. Arnold goes with Michael Gunn of the Gaiety, Dublin, for said pantomime season. Meanwhile Arnold, who has not yet been challenged again to fight duels, is a member of the London Gaiety company.

Kate Santley, lessee of the London Royalty and ci-devant singer of "The Bell goes a Ringing for Sarah" at sundry metropolitan music-halls, refused to play her part in her new comic opera, Vetah, at Birmingham last week, and all because, forsooth, the local press once upon a time criticised her severely. Much newspaper correspondence (and a big advertisement for Kate) has ensued. If this sort of thing is to obtain, we shall soon have all sorts and conditions of actors and actresses refusing to play in all sorts and conditions of towns, especially in America. Eh! What do you think?

* * *

Charles Harris, now that he has separated from Brother Augustus Druriolanus, seems to have his stage-managerial hands pretty full of business. In addition to stage-managing Dorothy at the Gaiety, which he has really made a perfect picture, he is now preparing to do ditto for the Lord Mayor's show, in which he proposes to give us peculiar and extensive tableaux of a Colindian type. Moreover, he is arranging business for the Gaiety Christmas Burlesque, of which more anon. In addition to this Harris (C.) proposes to stage-manage a vast entertainment at the Empire at Christmas, which will necessitate his rehearsing at the Gaiety by day and at the Empire by night. I don't know how he is going to (stage) manage it all, but he seems sanguine, anyhow.

* * *

It is rumored that Manager George Edwardes, of the Gaiety, proposes to be on in the Empire scene, as to lesseeship. With that and the Gaiety, and perhaps the Opera Comique, to which house he thinks of removing Dorothy at Christmas, he, too, will find enough to do. The gentleman who is said to find mischief for idle hands to do, will evidently not have much chance with G. Edwardes and C. Harris. So mote it be!—Jennie McNulty, who seems to be recovering from her recent alarming illness, is wroth with your Messrs. Dixey and Rice for having, since they returned to New York, maligned her and spoken slightingly, not to say damagingly, of her fair fame. Had she been well enough when she first heard of it, last Saturday, she would have started then and there and made it warm for Messrs. D. and R.

* * *

The Magic Ring, a so-called comic opera, by Messrs. Oswald Brand and Immanuel Liebich, produced at the Islington Grand last week, did not go for much. Neither did it fetch much in the way of receipts. It might have been made a good piece. Brand's farce, A Modern Hercules, which preceded the "comic opera," was far better. A Miss Berta Forester, said to be from America, played the siren in the first piece, and a plump and well developed siren she was.—A new poetical play entitled Paul and Virginia, and written by an amateur author, will be done at the Novelty early in November.—E. Solomon, composer and alleged bigamist, was set at liberty last Thursday, pending the arrival of that evidence from America concerning his complicated case.—The Marquis of Ailesbury died on Tuesday, and his grandson, Viscount Savernake, now reigns in his stead. This Savernake is a coarse, common young man of three-and-twenty, who consorts constantly with low-class betting men and whose manners are very much lacking in the repose that, rightly or wrongly, is supposed to stamp the caste of Vere de Vere. About the only clever thing he ever did was to get himself married about a couple of years ago to Miss Dolly Tester, a chorister of the Comedy Theatre, who has I am told, made him a very good wife. The 'orty markis' family have naturally sniffed disdain, but it strikes me that if any *mesalliance* was made it was the lady who made it.

* * *

Augustus Harris has denied that he intends to do without pantomime at Old Drury this year owing to the success of A Run of Luck. If business warrants the arrangement, this drama will be removed perhaps to Her Majesty's, leaving the fine and large Drury Lane stage to be invaded by The Forty Thieves. Next Thursday, at the Standard in Shoreditch, there will be produced a "sensation" drama called A Dark Secret. The chief "sensation" in this will be a scene showing Henley Regatta in its habit as it lives for a few days every year. In this real houseboats, outriggers, steam-launches and canoes will float on 213 tons or so of real live water. Our Diva (which in its native France was called Josephine Vendue Par le Soeurs) is to be produced at the Opera Comique next Thursday. A new comedy called The Hobby Horse is to be put on at the St. James on Saturday night. For the sake of the chief actress, Mrs. Kendal (whom the irreverent still style the Mother of the Modern Drama), and for the sake of the author (which his name is Rivers), it is to be hoped that we shall not have to soon say, with our old friend, Mr. Shakespeare (late of Stratford on Avon): "For us the Hobby-Horse is forgot." So no more at present from

GAWAIN.

Gossip of the Town.

A new programme and appropriate souvenirs will mark the fiftieth anniversary of Dockstader's opening on Monday next.

The precise date for the first performance of Steele Mackaye's Drama of Civilization by the combined Wild West and Forepaugh shows has not been set, but it will probably fall during the last week of the present month.

Manager Dan Frohman cleverly twists a portion of the Rev. Craft's sermon against the stage into a puff of Gretchen, at the Lyceum, and advertises it accordingly.

Howard Paul has presented Mary H. Fiske with a superb set of corals that were formerly worn by his accomplished wife. The set consists of a necklace, two pairs of earrings, cuff buttons and hair-ornament. Mrs. Fiske was also enriched last week by a large library of standard books, bequeathed to her by an old friend.

The Wall Street Bandit company will lay off two weeks owing to a lack of good dates, reopening in Jersey City on Nov. 15, and playing Thanksgiving week at Poole's Theatre.

May Fortescue will continue the run of Gretchen indefinitely at the Lyceum Theatre, owing to the success which that play has made. Her appearance in Moths met with so much favor at the Actors' Fund benefit at the Grand Opera House last Friday evening that that play has also been added to the repertoire.

William T. Carleton has secured the rights to Erminie for all parts of the country, including San Francisco, where the road company of the Casino will not appear.

Owing to the great demand for seats at the Union Square Theatre it has been decided to continue As You Like It all of the present week. On next Monday night the house will be closed for a full dress rehearsal of Les Chouans, which will be produced for the first time on Tuesday night.

Catherine Lewis and Donald Robertson returned to the city on Friday last after a season of one week of My Mis'es.

The Carleton Opera company goes to San Francisco on Thursday next by way of Los Angeles. This is the first opera company (it numbers sixty) to go over the Southern Pacific Railroad.

H. S. Taylor returned from the West on Sunday, after a week's absence. "I was in Chicago most of the time," he stated to a MIRROR reporter, "and I found business excellent at all of the theatres. Money is very easy in the Northwest. Everybody was expecting a very prosperous season. Chicago, it seems to me, is the busiest city in the country."

J. J. Rosenthal goes in advance of the Taken from Life company.

Arrangements have been concluded between Gustave Amberg and Al. Hayman by which the Thalia German Opera and Dramatic company will go direct from the Thalia Theatre in this city to Baldwin's Theatre, San Francisco, to play an engagement of six weeks in March next.

Lillian Lewis arrived in the city on Sunday from Savannah. She says she will reopen her season, and will have L. G. Hanna as manager.

Edward Solomon, in a recent letter to his brother Fred, states that he has received an offer from Henry Irving to act as musical director of the Lyceum Theatre next season. He will most probably accept. Mr. Solomon has already started on the work of writing his new opera, which will be produced at the beginning of next year at the Princess' Theatre.

Fred Solomon will take the part of Cadeaux, played by Francis Wilson, in the road Erminie company, opening in Cincinnati on Nov. 15.

The Orrin Brothers, of circus fame, have leased Cosmopolitan Hall and will follow the Chrysanthemum show with an exhibition of an Aztec and Mexican village.

A company headed by Thorndike Nourse, of London, and several well known Americans has leased the property formerly occupied by Harrigan and Hart's theatre, at No. 727 Broadway, and will reproduce on the site "Old London Street." Bishopsgate and the old city wall will be built on Broadway, and beyond this will be fac similies of several well-known houses of the Sixteenth and Seventeenth centuries. Among them will be the palace of Sir Richard Whittington and two old houses "over against Pye corner," where the great fire of 1666 was stopped. The cost of the enterprise will exceed $100,000.

Any of the members of Stedman's Boarding House company that desire to renew their acquaintance with their little four-footed friend "Joe" can find him at the Star theatre. "Joe" is a little yellow dog that travelled with the company over its entire route and was made much of by the members.

The blue ribbon and $100 was awarded Mrs. Langtry's chestnut mare Pauline at the Horse Show on Monday last, as being the most perfect specimen of saddle-horse exhibited. The actress presented the prize money to Peter Smith, Freddie Gebhard's jockey.

The German tenor, Albert Neimann, arrived from Berlin on Monday by the *Fulda*. Neimann is the husband of Fraulein Hedwig Raabe, who will appear at the Thalia Theatre during the season. He will be heard in Die Walkure on Tuesday next at the Metropolitan Opera House. Twenty-five years ago he sang in Tannhauser in Paris at the request of Wagner, of whom he was an old and valued friend.

Robert Griffin Morris has in hand a new play which he hopes to finish and produce before the close of the season.

The books of the Bijou Theatre show that the Nat Goodwin season up to the present is $4,000 ahead of the Dixey engagement for a corresponding period.

Fritz Halbach, the electrician of the People's Theatre, has invented a new mantel-fire effect for the stage. It consists of two or more incandescent lights placed upon an open grate, or in a stove, which are covered over by a fine wire netting to which has been glued a number of coarse pine shavings. When the fire is set more shavings are loosely scattered over the wire covers, and as the bright red light shines out from under and among the shavings the effect is very realistic.

E. C. Dobson, the well known banjo master, has become manager for Louise Litta, who is successfully starring in Chispa. Time is all filled and dates are being made for next season. Miss Litta opens in Baltimore next Monday night. P. A. Paulscraft is in advance.

Jean Howard has just been engaged as leading singing lady with T. J. Farron's Soap Bubble company. She opens with the company on Nov. 15.

Leonard Grover's new comedy, Our Wedding Day, has been read to the principal members of Kit Clarke's company and a number of local managers, among whom were David Belasco, Daniel Frohman, Gustave Amberg and J. Charles Davis. He receives $2,500 for the work.

Morris H. Warner, press agent for the Barnum Show, has returned to town. He has been re-engaged for next season at an increased salary. J. Charles Davis who recommended Mr. Warner to the Barnum people, and stood sponsor for him, is in consequence a happy man.

Edmund Collier will play a return engagement at the People's Theatre during the week of Jan. 3, when he will produce Metamora as a spectacle. Forty Sioux Indians from a Western reservation will act as Metamora's followers in place of painted and ochred "supers." Manager Miner will furnish entirely new scenery.

James M. Ward, the Irish comedian, who recently returned to this city from San Francisco, is shaping matters toward a brief season in the vicinity of New York. He will likely open in Newark in the old-time Irish drama, Inshavogue. J. H. Mack has been canvassing the matter for the last week. Mr. Ward has bought a fine property in Oakland, Cal.

The pyrotechnic display on Monday night had a most depressing effect upon the size of the audiences of the theatres in this city and Brooklyn. Business fell off from twenty to forty per cent.

Kit Clarke is rapidly filling the few open dates for Marguerite Fish. He has made a contract with Manager Leon Wachsner, of Milwaukee, for four nights in June next, when he merely furnishes the star and play, for which he is to receive $1,200. Manager Wachsner will provide a company to support Miss Fish, besides paying all other expenses, and yet claims he has made a good contract.

The name of the play A Wall Street Bandit is to be changed.

There is no foundation in fact for the rumor that Alice Harrison is to be married, notwithstanding the reports to the contrary.

Major Pond has imported a real English Palmist. He is Ed. Heron-Allen, and he will lecture on Palmistry.

Ada Boshell has withdrawn from the Keep it Dark company and is at liberty. Miss Boshell is a clever soubrette.

Oliver Byron's press agent writes THE MIRROR that his star has just been presented with a fine "water-cooler" painting representing a love scene in The Inside Track. It is evident that Mr. Alliger got hold of the wrong paint, but as long as he clings to "water cooler" he will be on the inside track.

W. H. Strickland, in advance of Siberia, is in town. He reports good business for his attraction, which open a fortnight's metropolitan engagement next week.

Nick Roberts is in town and congratulating himself on being disengaged for the first time in his business career. His last work was to pilot Stetson's Mikado company through New England to the Fifth Avenue Theatre. He now has his managerial eye on one or two attractions. Mr. Roberts is no longer connected with the concern once known as the Roberts-Gardner Circus. It was shipped to the West Indies on Monday.

Annie Berlein, once well-known as Annie Mack, leading lady for Harrigan and Hart, will soon resume starring, having secured a repertoire suited to her talents. An Irish play, a new comedy by George Hoey, and a sensational society play, also new, will be the features. Miss Berlein will open her tour about Nov. 10.

Tony Hart says he has at last secured a play that he won't be ashamed to ask his friends to come and see. His professional prospects have never been so bright since he severed his connection with Mr. Harrigan.

Next week Edwin Booth will play The Fool's Revenge on Monday, Tuesday and Wednesday, and Richelieu the rest of the week, excepting Saturday night, when Macbeth will be given.

The success of Miss Fortescue in Gretchen has been so great the past fortnight that the play will be kept on at the Lyceum Theatre throughout the present week. Next Monday night Miss Fortescue will make her debut as Gilberte in Frou Frou. The character of Gilberte was first performed in Paris by Desclee when she was thirty five. Bernhardt, who was still older, afterward played it. In this country the heroine was first enacted by Agnes Ethel. It has not been played in this city since Mme. Modjeska played it at Booth's Theatre over three years ago. New scenery is prepared for the production and Miss Fortescue will display a number of new and handsome gowns.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

command recognition among the foremost players of the day. Louise Jordan and William [illegible] deserve special mention for their fine acting.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Louise Litta appeared in Chispa Oct. 27th to a good paying house. Miss Litta is a charming and talented little actress, and a clever banjoist. She became an instant favorite. Mr. Dunbar, the noted banjoist, had to respond to [illegible] encores. His playing is simply perfection. Effie Figand as Florence Downey looked pretty and acted intelligently. Sidney Smith made quite a hit as Dick; J. C. Callahan played Frank Greyley most satisfactorily, and rest of support were all good.

Item: F. A. Pancraft joined the Chispa co. 23d, as business manager. He will certainly prove a valuable acquisition. Miss Litta and co. will rest week of 1st, and reopen in Baltimore 8th.

KINGSTON.

Kingston Opera House (C. V. Dubois, manager): Janish Oct. 25 in Princess Andrea to fair and enthusiastic audience. Excellent co. and fine performance. Chanfrau in Kit 27th. Small house consequent upon a rainy night. Those present were repaid for their attendance.

Academy of Music (E. Carter and Co., managers): Edmund Collier, supported by an excellent co., 25th, in Damon and Pythias. Under auspices of Knights of Pythias; largely attended. Mr. Collier as Damon was enthusiastically received and frequently encored. All the parts were well taken and the audience was delighted.

ROME.

Opera House (W. S. Sink, manager): Youth Oct. 27; full house. Co. and scenery highly enjoyed. Williams' Jollities 4th.

OSWEGO.

Academy of Music (J. R. Pierce, manager): Abbey's Double Uncle Tommers drew well and pleased well Oct. 25. Louise Rial and co. in Fortune's Fool 29th. Admirable performance before a fair audience. Howorth's Hibernica drew well 30th.

Casino Opera House (W. H. Frisbie, manager): Clark's Ten Nights in a Bar-room co. gave good satisfaction to excellent business 25th to 27th.

AUBURN.

Academy of Music (E. J. Matson, manager): Catherine Lewis in My Mistes was well received by an average audience Oct. 25. The Youth co., assisted by a detachment of the Wheeler Rifles of this city, did only a fair business, but gave general satisfaction.

LOCKPORT.

Hodge Opera House (John Hodge, manager): Oct. 28, 29 and 30 the Holman Opera co. in Olivette, Three Too Many, The Mascotte and Pinafore. Light business.

SENECA FALLS.

Daniel's Opera House (Milton Hoag, manager): Janish opened to a large house Oct. 26 in Princess Andrea, pleasing one of the most select audiences that ever welcomed a star to our town. George C. Miln appeared 27th; good house. Louise Rial 28th; full house giving the best of satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager): Janish gave the Princess Andrea to a small but exceedingly enthusiastic audience Oct. 27. The star was recalled at the close of each act, something unusual for the proverbially cold Elmira audience.

Madison Avenue Theatre (W. C. Smith, manager): A. H. Woodhull's Eli Wheatfield co. played a return engagement 29th to good business. Clark's Ten Nights in a Bar-room co. 30th, to fair house; cheap prices.

CANANDAIGUA.

Kingsbury Grand Opera House (S. Kingsbury, manager): George C. Miln gave a strong personation of Hamlet, Oct. 28. The star should surround himself with better support. Empty chairs were numerous 29th, when Youth was presented by King Hedley's excellent co. Mme. Janish in Princess Andrea to a very small house, 30th. Pronounced one of the finest entertainments that ever visited us.

OLEAN.

Opera House (Wagner and Reis, managers): Clio Oct. 27: good-sized audience. Unable to use all of the fine scenery.

OHIO.

COLUMBUS.

Every nook and corner of the Metropolitan was crowded Oct. 26 by a fashionable audience to see Lawrence Barrett as Cassius. Lewis Morrison and Celia Alsberg in Faust and Marguerite 5th and 6th. Minnie Hauk Concert co. 8th; McNish, Slavin and Johnson's Minstrels 10th; Mrs. D. P. Bowers, 12th and 13th.

At the Grand The Silver Spur was given by a good co. to large houses all week. This week Harry Lacy and Edna Carey in Planter's Wife.

Manager Beitzer continues to give the patrons of Schneider's a good variety show and business is always good.

Mention: Mrs J. K. Emmet spent several days here last week, and joined her husband Sunday as he passed through on his way to St. Louis.—Ed. J. Abraham is in town looking after the interests of the Morrison Alsberg co.—Brother Charles Sampson, of Denver (Col.) Lodge, has presented Columbus Lodge through Brother John Calender, with a beautiful Elks head.—S. H. Barrett, advertising agent of Sells Brothers Circus, came home last week.—Al. G. Field and Co.'s Operatic Minstrels open their season at Marion, O., 9th. They are booked solid for the season.—Colonel John Murray left Sells Brothers' Circus at Los Angeles, Cal., and is home for the Winter.—Hon. Allen O. Myers, of Columbus Lodge, will deliver the opening address at the Indianapolis Elks' benefit 5th.—Manager Charles A. Miller has returned from New York.—Railroad Tickets is the title of a new three-act farce comedy. The plot is based on incidents of every day life in a railroad ticket office.—Manager James G. Miller is on the sick-list again.—Frank Andress, of Miller and Freeman's Circus, is located at the door of the Grand for the Winter.—James H. Anderson, manager of Wallace and Co.'s Circus, is home, the show having gone into Winter quarters at Peru, Ind.

TOLEDO.

Wheeler's Opera House (S. W. Brady, manager): The Main Line drew but small houses Oct. 27 and 28 on account of bad weather. Those who did attend were very much disappointed in the piece, as it could not be properly put on for lack of stage room. The co. with the exception of Mr. DeMille, is a good one. He simply talks his part in a dreary way, which detracts much from the interest.

People's: Kelly's Shadow Detective has packed the house nightly. Mr. Kelly was the recipient during the week of an elegant floral offering presented by the newly organized lodge of Elks.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): The White Slave was presented Oct. 27 to a right good sized house. The play was given in good style and to entire satisfaction. May Newman, as Lisa; Frank Roberts, as Clay Britton and Frank R. Foster as Lacy, may be singled out for earnest and good work. On the 28th, almost unheralded appeared Kate Bensberg, assisted by Pauline Montegriffo, Ross David and Frank Walker, in an operatic entertainment, consisting of Balfe's Sleeping Queen and the third and fifth acts of Gounod's Faust. It proved to be a most excellent musical treat, highly enjoyed by the small audience.

LIMA.

Faurot Opera House (George E. Rogers manager): Benedict's Monte Cristo co. Oct. 27; fair sized audience. Walter Lawrence made an acceptable Dantes, but the rest of the co. was very weak. The Private Secretary, on account of bad weather, did not draw as well as was anticipated, still the audience was a goodly size. M. A. Kennedy as Cattermole and Frank Tannehill, Jr., as Mr. Spaulding, made great hits. Moore and Vivian's Our Jonathan co. drew a fair-sized audience, 31st.

Items: District Deputy Andy Gilligan, of Cincinnati Lodge, assisted by several gentlemen from that city, instituted Lima Lodge, No. 54, B. P. O. E., Oct. 25. The lodge starts with thirty charter members. Manager Rogers has leased the Grand Opera House, Van Wert, O., making four houses in his circuit. The first person to present a ticket at The Private Secretary was a cross-eyed [illegible] Hackedorn, publisher of the Opera House programme, is improving that sheet [illegible] THE MIRROR for reading matter.

YOUNGSTOWN.

Opera House (W. H. McKeown, manager): Charles Gardner, with a good company, [illegible] galleries, Oct. 2[illegible] with Karl the Peddler, [illegible] play twisted to make fat places for K[illegible]. He has a peculiar voice, soft and [illegible] face that is full of fresh expression. [illegible] Kean, a winning little [illegible] sweet of voice. Her song "Nice, Nice [illegible]" [illegible] Klein, the co.'s musical director, [illegible] Scott, the leading villain, has [illegible] his deep resonant voice. [illegible] found an eccentric [illegible] was certainly [illegible] Opera co., with a good chorus [illegible] sang The Black Hussar [illegible] The music [illegible] Plunkett, Walker and [illegible] opera flavor. [illegible] Cheatham sang [illegible] is a pretty [illegible] Black Hussar [illegible] tenator that [illegible] degree. Cone [illegible]

her mama to a vociferous gallery encore, she has a Spanish ballet way of moving her arms in garland fashion that is very amusing.

In the Wings: Daniel A. Kelly, Grand Exalted Ruler of the Elks, installed a lively lodge in this city with a charter list of fifty-six ardent members. A delegation of twelve Elks from Cleveland assisted.

DAYTON.

The Grand (Reist and Dickson, managers): Business last week was in keeping with the excellence of the attractions, very remunerative to both local and visiting managers. One of the largest and most fashionable audiences of the season attended the production of Don Cæsar by the McCaull Opera co., Oct. 25; and to state that all were delighted would be expressing it mildly. The co. is by far the largest and best that has appeared here in years. A large and appreciative audience greeted Lawrence Barrett in Francesca Da Rimini, Oct. 27. Neck and Neck drew a large audience Oct. 29.

Cues: Robert Downing cancelled his date at the Grand.—There will be an opera co. at Memorial Hall during the Summer of '87.—I. J. Monico, an old Dayton boy, has joined McNish, Johnson and Slavin's Minstrels. A warm welcome awaits Louis here.—The Grand and the Daily Herald, which have been at war during the past two seasons, have thrown down the gloves and taken a whiff at the pipe of peace.—Eva Best, the authoress, has written a play for Jennie Calef entitled The American Princess. It will be produced at Columbus, O., as soon as Miss Calef is sufficiently recovered to appear. The scenery at the Grand is being repainted.

SPRINGFIELD.

Grand Opera House (Fuller Trump, manager): T. J. Farron in A Soap Bubble Oct. 25; fair house; co. is only fair. Gracie Emmet's songs and recitations were as good as usual. McCaull's Opera co. in Don Cæsar, Oct. 26; poor house. This does not speak well for Springfield.

Items: Robert D. Brain, formerly second violin of the Grand orchestra, is now leading the band at Black's.—F. H. Tyner, of this city, having closed with Forepaugh's Circus, has joined Lilly Clay's Adamless Eden co.—Lilly Post left here for Philadelphia, Bertha Ricci taking her place.

KENTON.

Grand Opera House (Henry Dickson, manager): Hicks and Sawyer's Colored Minstrels gave general satisfaction to a large house Oct. 24.

Item: Rush Willard, for the past four years door-keeper at Dickson's Opera House, left Oct. 28 to do the advance work for the Melville Sisters.

CHILLICOTHE.

Masonic Opera House (E. Kauffman, manager): T. J. Farron in A Soap Bubble drew a full house Oct. 26. The co. is very strong and kept the house in a roar of laughter from beginning to close.

SANDUSKY.

Biemiller's Opera House: Mestayer-Vaughn co. in We, Us & Co., Oct. 23; big business; performance excellent. The Main Line co. Oct. 25 and 26. Slim houses.

UPPER SANDUSKY.

Opera House (John W. Lime, manager): Benedict's Monte Cristo co.; packed house. William Lawrence, in the leading role, and Helen Vaughn, leading lady, made decided hits.

XENIA.

Opera House (John A. Hivling, manager): Cora Van Tassel played her third annual engagement week of Oct. 25. Large business; best of satisfaction. Gilmore's Band, 19th.

Item: Eldoras Taylor, with Sells Brothers', arrived home Oct. 29.

RAVENNA.

Reed's Opera House: Oct. 26, Hick's Minstrels had a full house.

PIQUA.

Opera House (W. G. Conover, manager): Waite's Comedy co. for a week. Attendance not good on account of bad weather. Bookings: Maud Granger, 9th; Crocker Equestrian, 15th, 16th, 17th; Gilmore's N. Y. Band, 19th.

BUCYRUS.

People's Opera House (V. R. Chesney, manager): Aiden Benedict's Monte Cristo co. gave a good entertainment to a poor house Oct. 25. Walter Lawrence is an actor of much ability, and calls to mind the late John McCullough.

KENT.

Opera House (W. S. Kent, manager): Our first entertainment of the season was given Oct. 28, when McAvoy's Tourist co. played to good business. The co. as a whole does not reach a very high standard of merit. THE MIRROR scribe enjoyed a very pleasant evening in company with Messrs. Harry Pierce and H. W. Bradish, advance agents of the Monte Cristo and James O'Connor cos., respectively. Mr. Benedict of the Monte Cristo co. has in advance of his co. an energetic and wide awake man, as was proved here. Our bill-poster being ill, Mr. Pierce did the "paste act" in a very creditable manner. He has signed with Mr. Benedict for another season. As an expounder of phrenological ideas, Mr. Bradish is A No. 1. Hope to report good business for both cos.

STEUBENVILLE.

Opera House (Roseman Gardner, manager): Bensberg Opera co. Oct. 27 to a very select audience. Fine co., especially Miss Bensberg. Mrs. D. P. Bowers 8th; Only a Farmer's Daughter 11th; McNish, Johnson and Slavin's Minstrels 13th.

TIFFIN.

Opera House (E. B. Hubbard, manager): Strakosch's English Opera co. Oct. 30. Selections from Faust and Marguerite and Sleeping Queen. Very large and enthusiastic audience.

IRONTON.

Masonic Opera House (B. F. Ellsberry, manager): Cawthorn and Sisson's Little Nugget co. Oct. 28 giving a good performance to a well pleased and crowded house. Fred Warde, supported by a good co., gave Virginius 29th to an immense house. Mr. Warde was recalled at the end of each act. C. D. Herman as Icilius and Evgenie Blair as Virginia were also well received.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Till, managers): Ranch 10, with James Neill in the dual role of Tom and Al McClelland, was given by a good co. to a fair audience Oct. 25. Harrigan's Hibernican drew a top heavy house, 26th. The panoramic part of the entertainment was conspicuously unsatisfactory. The views were few in number. The variety adjunct was the most enjoyable. Arizona Joe, with his play Black Hawk, was on the boards for two nights, 28th and 29th. The drawing power of his comb. is nil, the houses being very light.

People's Theatre (George E. Tucke, manager): Lottie Church in The Unknown, was the attraction last week. The attendance was only fair. Hamersley Opera co. this week.

ALLENTOWN.

Music Hall (G. C. Aschbach, manager): The Little Tycoon created such a furore when presented here early in September, that Manager Aschbach, by request of a large number our citizens, succeeded in getting the Eastern or Philadelphia co. to repeat the opera, Oct. 27, and it was greeted by a densely packed house. This co., although not quite as good in principals as the one led by Robert Graham, gave a satisfactory and enjoyable performance. Taken from Life by the Phosa McAllister Dramatic co., 29th and 30th, did not draw as well as the merits of both co. and performance deserved. At the end of the fourth act the whole co. was called.

EASTON.

Able's Opera House (William Shultz, manager): Kimball Opera co. (Corinne) week of Oct. of 28: full houses.

TITUSVILLE.

Emery Opera House (Emery and Lake, proprietors): McCaull Opera co. in Black Hussar gave a splendid performance to a fair house Oct. 27. Clio 29th; good business. Youth 5th.

BEAVER FALLS.

Opera House: LeGrand's Patent Rights co. appeared to fair house Oct. 25. Coleman's Jubilee Singers Nov. 4.

Sixth Avenue Theatre: Closed last week, the local manager having cancelled the O'Conner Tragedy co. Ida Siddons 15th. J. K. Emmet 27th; Wilbur Opera co. 29th.

BUTLER.

Opera House (J. I. McCandless, manager): Oct. 2[illegible] Frank S. Davidson presented Hans, the German Detective, to a crowded house, supported by E. J. Southwark. Mr. Davidson was appreciated, but the co. as a whole was weak.

BEAVER FALLS.

Opera House: Alma Legrand appearance in Patent Rights to a good house Oct. 25. The play did not please. In extenuation, the manager stated that two of his principal people had gone to "Sous," during the day and were unable to show up at night.

Sixth Avenue Theatre: James Owen O'Conor was booked for [illegible] and [illegible]th. The attention of Manager Robinson was directed to some very [illegible] printed in newspapers [illegible] which the company had recently played. [illegible] cancelled. Mr. O'Connor's manager went [illegible] to New Brighton and secured the Opera House for the two nights. I went over to see Mr. [illegible] in Richelieu last evening, 29th, and to my [illegible] the star and co., with one or two exceptions, [illegible] capable of giving a very creditable performance.

POTTSVILLE.

Academy of Music (W. W. Mortimer, manager): [illegible] large house. Harrigan's Tourists [illegible] house.

WILLIAMSPORT.

Academy of Music (William G. Eliot, proprietor): [illegible]

John Thompson in In Hand Oct. 25 to fair and appreciative audience. Blind Tom 28th to good business. Only a Farmer's Daughter 29th to fair business, well pleased audience.

OIL CITY.

Opera House (Kane and Rogers, managers): The McCaull Opera co., Oct. 25, gave The Black Hussar to a large house. The co. was strong throughout and were heartily applauded. Celie Ellis captivated the audience with her singing.

SUNBURY.

Lyon's Opera House (George Beckley, manager): Only a Farmer's Daughter Oct. 28; full house and an excellent performance.

Big Promotion: Since Mr. Godin, leading man of Only a Farmer's Daughter, broke his leg, the property boy, Robert A. Fiss, has been playing Lennox. He does very well.

ALTOONA.

Opera House (Marriott and Kreider, managers): T. H. Winnett's Passion's Slave co., Oct. 26. Fair house; moderate satisfaction.

JOHNSTOWN.

Opera House (Weaver and Jordan, managers): Winnett's Passion's Slave co. gave a good performance to a fair house 30th.

READING.

New Academy of Music (John D. Mishler, manager): W. H. Powers' co. in The Ivy Leaf, Oct. 2[illegible], to good houses. The play was well presented.

Grand Opera House (George M. Miller, manager): Helene Adell week of Oct. 25 in Moths, A Night in Rome, An Unequal Match and New Magdalen. Fair business. This week, Dillon and Kent's Condemned to Death co.

WARREN.

Library Hall: The McCaull Opera co., Oct. 25, in The Black Hussar, to a large house. Clio to a fair house Oct. 26. Performance very good.

LANCASTER.

Opera House (B. Vecker, proprietor): Louise Arnot, supported by an excellent co., Oct. 25 and week, presenting a variety of dramas at cheap prices to large audiences.

PITTSTON.

Music Hall (W. D. Evans, manager): Power's Ivy Leaf, Oct. 27; largest house of the season.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Bennett and Moulton's Opera co. week of Oct. 25, giving eight performances and seven operas. Packed houses.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): Held by the Enemy closed a successful engagement Saturday night.

Low's Grand Opera House (W. H. Low, proprietor): The beautiful comedy drama The Minute Men drew full houses last week. The co. is an excellent one, and the scenery and tableaux are very beautiful. This week Frank Mayo.

Theatre Comique: Arrivals: O'Brien and Redding, Fisher and Lord, Antonio Von Goffe, the boneless wonder, assisted by Ardell, in their wonderful specialty entitled The Clown's Frolic with a Frog; Alice Raymond, Eva Stetson, Florence Moore, Patrick Miles, E. H. McHugh, Jennie Melville, Budworth and Brimmer, W. H. Pendergast and George B. Leslie.

Westminster Musee: Arrivals—Morrissey's Hibernicon, a panoramic representation of the "Green Isle of the Sea."

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Myra Goodwin's dancing and vivacious ways pleased a large audience 29th. J. W. Grath as Hickory Hawkins was very funny, and received his share of the liberal applause. Elegant portrait of Sis Goodwin to all the ladies.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (John E. Owens, manager): Milton Nobles, well supported, appeared Oct. 25 in Love and Law to a large house. His well known interpretation of Felix O'Paff needs no comment. Louis F. Howard's Conti was especially good. Bijou Opera co. gave The Mikado, Bridal Trap and Trenizonde 29th, 30th and matinee to good attendance. Miss Randal, if anything, has improved since her last visit.

TENNESSEE.

MEMPHIS.

Grand Opera House (W. J. Johnson, manager): The Marble Heart was presented by the R. B. Mantell co. Oct. 22 before a large audience. The piece did not run so smoothly as Tangled Lives, having been rehearsed but a week. The cast were not thoroughly familiar with their roles. The audience that greeted Zozo was large and quite demonstrative, the receipts amounting to something over $600 the first night. The house was closed remainder of week, Charles Pope having cancelled. This week, Kate Castleton.

People's Theatre: May Vernon's Female Minstrels made a hit. Entertained large audiences nightly.

Items: Alfred Bradley flooded me with clippings in praise of Miss Castleton; says he is very favorably impressed with the South. C. R. Gardiner says thanks to the "Giddy Gusher" in advance for favors expected.—The demand for THE MIRROR is on the increase. Last week's supply was exhausted soon after reaching the city.—Robinson's Dime Museum is doing a large business. George Woods, of Chicago, will be local manager of the museum this season.

NASHVILLE.

Masonic Theatre (T. O. Wilson, manager): Arne Walker opened an engagement Oct. 25 in Two Orphans; but the support not being satisfactory, the young artiste was dispensed with the following day. House closed rest of the week.

New Memphis Theatre (Joseph Brooks, manager): Hungarian Gypsy Students, Oct. 26 and 27, with matinee, to very appreciative and fashionable audiences. Kate Castleton in Crazy Patch opened Oct. 28 for three nights. Large and highly amused audiences. We, Us & Co. is the next attraction on 4th, 5th and 6th prox.

Item: The Park Theatre (variety) is closed, and in the hands of a receiver.

CHATTANOOGA.

New Opera House (P. R. Albert, manager): Kate Castleton and co. presented Crazy Patch to a large and well pleased audience Oct. 28. Hungarian Gypsy Students 28th. Smallest audience of the season.

TEXAS.

GALVESTON.

Sunday is not one of our best days theatrically, yet bright little Lizzie Evans, supported by a well-balanced co.—stronger than she usually carries—appeared Oct. 24 in Fogg's Ferry to a well filled and enthusiastic house. Miss Evans shows wonderful improvement since last seen here and now shines as brilliantly as any star of her class in the dramatic firmament. Culprit Fay and A Harvard Lad composed the bill for the matinee 25th and Seasands for the evening; large and appreciative audiences attending. Devil's Auction opened 27th to a crowded house, due to extensive advertising and recollections of the fine performance of three seasons ago. The scenery—except the last set—is old and faded.

Items: Manager C. E. Callahan, as pleasant a gentleman as one would wish to meet, agrees that Miss Evans needs a good play, and says he is on the sharp lookout for one.—A pleasant word is due to Henry Schaffl and Elouse Bridges, who do excellent character work in the Lizzie Evans co.—The Opera House programme this week reproduces the likeness of Manager Greenwall that appeared in THE MIRROR of Aug. 7, and accompanying it with a biographical sketch and taffy galore.

MARSHALL.

Mahone's Opera House (James Johnson, manager): Skipped by the Light of the Moon Oct. 23; full house.

FORT WORTH.

Fort Worth Opera House (George Dashwood, manager): The Devil's Auction, with its gorgeous scenery and much-advertised ballet, drew $6[illegible] Oct. 23. The co. is a poor one indeed; ballet was ordinary, and the only thing admired was the scenery.

Arena: Cole's Circus was well patronized Oct. 2[illegible]. Our country cousins were out en masse.

Regrets: We have yet to report one really good attraction. The State is full of barnstormers.

TEXARKANA.

Ghio's Opera House (J. K. Reily, manager): Skipped by the Light of the Moon Oct. 2[illegible] to only fair business. Performance very good. Wilson and Rankin's Minstrels [illegible]th; packed house. Performance excellent. Lizzie Evans 9th; F. C. Bangs [illegible]th.

BRENHAM.

Grand Opera House (A. Simon, manager): Devil's Auction co. Oct. 26, largest house of the season.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Lizzie Evans in Fogg's Ferry Oct. 2[illegible], to good business. Miss Evans' acting was far superior to any ever seen in this city and her support was exceedingly good. Audience went away well pleased.

JEFFERSON.

Taylor's Opera House (H. B. Thomas, manager): The Bella Golden co. played here Edith Cade, The Musician's Daughter, 23d, with matinee on Saturday afternoon and Beatrice on Saturday night to small business. The Martyr, a great drama, was advertised for the evening of 22d, but a few minutes before the beginning of the performance Mr. Golden announced that owing to the illness of Bella Golden, who is down with dengue at Clarksville, they could not play The Martyr, in lieu of which they rendered Edith Cade which disappointed the audience very much and caused

[illegible] the evening performance.

SHERMAN.

[illegible] Opera House (W. Batsell, manager): Wilson and Rankin's Minstrels received a hearty welcome [illegible] pleased audience.

AUSTIN.

Millett's Opera House (C. F. Millett, manager): Le Clair and Russell's [illegible] fair business [illegible] good people. Devil's Auction [illegible]. Lizzie Evans in Seasands [illegible] splendid business.

Items: Manager [illegible] Devil's Auction, reports [illegible]. Lizzie Evans has struck the people of Austin [illegible] and has become a pronounced favorite [illegible] only four nights and one matinee [illegible] the people of Austin can [illegible] reading THE MIRROR, which can be found at Edwards and Co.'s news depot.

PARIS.

Opera House: Wilson and Rankin's Minstrels played to a very large audience Oct. 27.

HOUSTON.

Pillot's Opera House (Henry Greenwall, manager): Lizzie Evans, with a good co., gave Seasands to a fashionable house Oct. [illegible].

CLEBURNE.

Brown's Opera House: The LeClair and Russell Comedy co. opened to a fair sized audience. A Practical Joke was enjoyed by all.

VERMONT.

RUTLAND.

Opera House (A. W. Higgins, manager): Williams' Jollities in Electric Sparks played to a fair audience Oct. 25.

BURLINGTON.

Howard Opera House (W. K. Walker, manager): Barry and Fay in Irish Aristocracy Oct. 27; fair house.

MONTPELIER.

Capital Hall (L. J. Pratt, manager): Brennan and Quinn's Star Theatre co. had a fair week. Very satisfactory performance.

Opera House (Asa Blanchard, manager): The Barry and Fay comb. presented Irish Aristocracy to a small house 28th.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): A Wall Street Bandit Oct. 25-8 to good houses. Fine co. and strong play. Closed 29th and 30th. Frederick Warde 3d to 6th.

Academy of Music: Barry Dramatic co. in Escaped from Sing Sing and The Geneva Cross to fair houses last week. Frank Frayne week of 1st; A Brave Woman week of 8th.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Belle Gilbert played Young Mrs. Winthrop Oct. 25 and Galley Slave 26th to small but well pleased houses. Patti Rosa appeared in Bob 30th. The audience, though small, was very enthusiastic. She was called before the curtain several times.

DANVILLE.

Masonic Hall (Moseley and Hoyt, managers): The charming little soubrette, Patti Rosa, appeared Oct. 29 in Lotta's popular comedy, Bob. She was very charming in her songs and dances, and her encores and recalls were many. Attendance largest of the season.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Lawrence Barrett appeared in Francesca Oct. 25 to a fair audience. T. J. Farron presented A Soap Bubble to a packed house 25th. The skit pleased very well.

Grand Opera House (O. C. Genther, manager): J. W. Carner presented Monte Cristo, Widow Bedott and A Woman's Devotion last week, and did a very fair business considering the political excitement. Nick of the Woods 8th week.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Gus Williams, a Parkersburg favorite, Oct. 22; crowded house. Oh, What a Night! is a very amusing comedy. T. J. Farron in A Soap Bubble to a packed house 27th. Mr. Farron's first appearance here. He is a splendid comedian.

WISCONSIN.

MILWAUKEE.

The engagement of Margaret Mather at the Grand Opera House Oct. 25 to 28th, was one of the most successful (Shakespearean) ever played in this city. Miss Mather is without exception the best Juliet we have ever seen. Besides being an excellent actress, she possesses all the charms of manner that would satisfy the most exacting. Her support is the best ever seen with any star in this city. The scenery is the finest ever placed on this stage. The attendance was very large, notwithstanding that prices were raised quite materially. Newton Beers in Lost in London week of 31st.

At the New Academy the Musical Society Concert 26th was well attended. The Bunch of Keys co. opened for a four-night's 28th. The attendance has not been large. Marietta Nash is a very graceful dancer, but not much of a singer. Eugene Canfield as Grimes and George Lauri as Littleton Snaggs, created a great deal of merriment. House closed until 4th, when Two Johns open.

At the People's Theatre the Lillie Hall Burlesque co. in Oxygen has been playing week of Oct. 25. Co. includes some clever variety people, and the performances seem to have been well attended. This week, The Gold King.

German Thalia co. presented Jugglers at the Palace Theatre 28th. Hanford co., Partners in Crime, 29th and 30th.

At the Dime Museum the Vanishing Lady has been the principal attraction and has been drawing very large crowds.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): The Dalys in Vacation packed the house Oct. 25. Third appearance here and will play a return date in November.

CANADA.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): McKee Rankin, with a good supporting co., presented The Danites to large audience 18th. The Mexican Typical Orchestra made its first appearance in Canada by playing here 25th and 26th. Good business. Their entertainment was highly enjoyed and encores were numerous.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Holman Opera co. gave The Mascotte, Three Too Many and Olivette at cheap prices to large houses.

BROCKVILLE.

Opera House (Dan Derbyshire, manager): Rhea in The Romance of a Poor Young Man Oct. 13 to a $500 house. The Mobile Minstrels gave a good performance to a fair-sized audience 25th.

MONTREAL.

Academy of Music (Henry Thomas, manager): Lillian Olcott in Theodora has drawn large audiences all week. The acting of the star was much liked. Mr. Gilmour as Andreas and Mr. Liston as Justinian rendered efficient support. The scenery and costumes are as fine as any ever seen here. This week Edmund Collier.

Theatre Royal (Sparrow and Jacobs, managers): Romany Rye with Joan Burke as Jack Hearne and Miss Bateman as Gertie Heckett, filled the week very satisfactorily. Business good. This week Dominick Murray.

Personal: J. H. Gilmour is a native of Montreal, and there he had a very hearty reception.

OTTAWA.

Grand Opera House (John Ferguson, manager): Rhea played The Romance of a Poor Young Man, A Dangerous Game and The Widow, Oct. 25 to 27; crowded houses.

HAMILTON.

Grand Opera House (P. Reche, manager): The Tavernier Dramatic co. opened a two weeks' engagement Oct. 25, presenting Nobody's Daughter. The co. is well balanced and well dressed, and succeeded in giving very palatable entertainments. Certainly no actress who has visited the city in a long time has a greater number of gowns than Miss Van Courtland, the leading lady. Low prices; "standing room only" card nearly every night.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Joseph Murphy appeared week of Oct. 25. The Kerry Gow was given the first three nights and Shaun Rhue the last three. The houses were large and enthusiastic. Rhea 1st, week.

Toronto Opera House (C. A. Shaw, manager): Marie Prescott, supported by only a fair co., was the attraction week of 25th. The pieces presented were Czeka, Ingomar and Pygmalion and Galatea. Business was good. The acting of Miss Prescott in the leading roles was very much admired. Roland Reed week of 1st.

WINNIPEG.

Princess Opera House (C. W. Sharp, manager): Katie Putnam and co. played Erma the Elf, Little Barefoot, Lena the Madcap, Fanchon and Galatea during week ending Oct. 30. Fair houses. Katie is an old favorite in Winnipeg, but owing to the attraction (the Grismer-

Davis co.) of the previous week [illegible] were not in order; still the co. has done well.

BELLEVILLE.

Opera House (Henry Lummas, manager): Rhea appeared here, for the first time, in Romance of a Poor Young Man, Oct. [illegible]. House good.

DATES AHEAD

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ALSBERG-MORRISON CO.: Springfield, [illegible] 4, Columbus 5-6, Chicago 1, week.

ADELAIDE MOORE: Beloit, Wis., [illegible]

ARTHUR REHAN'S CO.: Hoboken [illegible] week, Newark 15, week.

AIMEE: Indianapolis, 4-6, St. Louis [illegible] week.

ANNIE PIXLEY: Philadelphia Oct. [illegible] weeks.

ALMY LE GRAND: Syracuse 4-6.

ALONE IN LONDON CO.: Peoria, 1[illegible], Springfield, 5-6, St. Louis 8, week, Indianapolis [illegible]

A. H. WOODHULL: Honesdale, Pa., 4, Hawley 5, Pittston 6, Tamaqua 8, Shamokin 9, 1[illegible]

ATKINSON-COOK CO.: Concord, N. H., 1, week, Fitchburg, Mass., 8, week, New Bedford 15, week.

A[illegible] CO.: Glen's Falls, N. Y., 4, Ballston 5, Catskill 6.

BARRY AND FAY: Providence 4-6.

BLACKMAIL CO.: Pottsville, Pa., 5, Wilkesbarre 8, Williamsport 9, Ithaca, N. Y., 15.

BLACK FLAG CO.: Albany 1, week.

BOOTH-BARRows CO.: Baltimore 1 week.

BOUND TO SUCCEED CO.: Council Bluffs, Ia., 4.

BLACK CROOK CO. (Moulton and Baker's): Winsted, Ct., [illegible]

BUNCH OF KEYS (Flora Moore): Florence, S. C., 4, Charleston 5-6, Jacksonville, Fla., 8-11, Savannah, Ga., 12, Macon, 13, Atlanta 15, Rome 16, Knoxville, Tenn., 17-18.

BURR OAKS CO.: Alliance, O., 6.

BENEDICT'S MONTE CRISTO CO.: Kent, O., 4, Hudson 5, Ravenna 6, Warren 8, Ashtabula 9, Niles 10, New Lisbon 11, Salem 12, New Philadelphia 13, Urichsville 15, Coshocton 16, Lancaster 17, Chillicothe 18.

BUNCH OF KEYS CO.: Chicago Nov. 1 week, Kalamazoo, Mich., 8, Muskegon 9, Grand Rapids 10, Detroit 11-13, N. Y. City 15, two weeks.

BANDIT KING CO.: Cleveland, Nov. 1, week, Canton, O., 8, Newark 9, Zanesville 10, Urbana 11, Springfield 12, Hamilton 13, Cincinnati 15, week.

BOARDING-HOUSE CO.: Utica 1, week, Columbus, O., 15, week.

BRENNAN-QUINN CO.: Barre, Vt., 1, two weeks.

BOY TRAMP CO.: Mt. Vernon, N. Y., 5-6.

BASYE DRAMATIC CO.: Ottawa, Ill., Nov. 1, week, Joliet 8, week.

CLARA MORRIS: Chicago, Nov. 1, week, Fort Wayne 9, Toledo 10, Dayton 11, Cincinnati 15, week.

C. A. GARDNER (Karl): Wheeling, W. Va., 4-5, Cumberland, Md., 6, Washington 8, week, N. Y. City 15, week.

C. ERIN VERNER: Bangor, Me., 4, Augusta 5, Sherbrooke, Can., 6, Quebec 8-11.

CONDEMNED TO DEATH: Reading, Pa., Nov. 1, week.

CHANFRAU: Olean, N. Y., 4, Bradford, Pa., 5-6, Yonkers, N. Y., 8, Red bank, N. J., 9, Long Branch 10, Asbury Park 11, Elizabeth 12, Tamaqua, Pa., 13.

CLIO: Buffalo, 1, week, St. Catharines, Ont., 8, London, 9, E. Saginaw, Mich., 10, Bay City, 11, Grand Rapids, 12, 13.

CROSSEN'S BANKER'S DAUGHTER CO.: Utica, N. Y., 12; Ilion, 13; Rome, 15; Watertown, 16; Fulton, 17; Baldwinsville, 18.

CHASE-BERNARD CO.: Des Moines, Ia., 8, week; Ottumwa, 15, week.

CORA VAN TASSEL: Paris, Ky., 4-6, Richmond, 8-10.

C. H. CLARK'S CO.: Altoona, Pa., 4-6.

CARNER CO.: Bellaire, O., Nov. 1, week, Brownsville, Pa., 8, week, Scottdale, 15, week.

C. W. BARRY: Washington, 1, week.

DION BOUCICAULT: N. Y. City Nov. 1, two weeks.

DALYS' VACATION CO.: San Francisco Nov. 1, two weeks.

DENMAN THOMPSON CO.: Boston Nov. 1, week, Concord, N. H., 8-9, Chelsea, Mass., 10, Attleboro 11, Westerly, R. I., 12, New London, Ct., 13, Norwich, 15, Willimantic, 16; New Haven, 17, 18.

DAN SULLY'S CORNER GROCERY CO.: Chicago 25 two weeks, Decatur, Ill., 16.

DANIEL BANDMANN: N. Y. City, Nov. 1, week, Brooklyn, E. D., 8, week, Brooklyn, 15, week.

DEVIL'S AUCTION CO.: New Orleans, Nov. 1, week.

DOMINICK MURRAY: Montreal Nov. 1, week, Hartford, Conn., 8, week.

EDWIN BOOTH: N. Y. City Nov. 1, four weeks.

EFFIE ELLSLER: Philadelphia, 1, week, Williamsport, Pa., 8, Ithaca, N. Y., 10, Cincinnati 15, week.

EDMUND COLLIER: Montreal, 1, week, Canandaigua, N. Y., 11.

EVANS AND HOEY: Washington, 1, week, Baltimore 8, week.

EDWIN F. MAYO: New Haven, 1, week, Brooklyn, 8, week.

EDWIN ARDEN: Trenton, N. J., 8-10.

EVANGELINE CO.: Brooklyn, E. D., 1, week, Baltimore 8, week, Washington 15, week.

EZRA KENDALL: Chicago, Nov. 1, three weeks.

EUNICE GOODRICH: Sedalia, Mo., 1, week, Jefferson City 8, week, Washington 15, week.

EDITH SINCLAIR: New Haven, Ct., 1, week, Harrisburg, Pa., 8, week.

ELROY COMEDY CO.: Clinton, Ia., 8, week.

E. T. STETSON: Toledo, O., 4, Erie, Pa., 5-6, Boston 15, week.

EDWIN STUART CO.: Waukegan, Ill., 1, week, Goshen, Ind., 8, week.

FANNY DAVENPORT: Brooklyn 1, week, Philadelphia 8, two weeks.

FRED BRYTON: Newport, R. I., 5, Oswego, N. Y., 6.

FRANK MAYO: Providence 1, week, Jersey City 8, week, N. Y. City 15, week.

FLORENCES (Mr. and Mrs. W. J.): San Francisco 8, four weeks.

FELIX VINCENT COMEDY CO.: Marshalltown, Ia., 1, week, Tama City 8-10, Belle Plain 11-13, What Cheer 15, week.

FRED. WARDE: Richmond, Va., 3-6, Philadelphia 8, week, N. Y. City 15, week.

FANTASMA: Brooklyn 8, week.

F. C. BANGS: Ft. Worth, Tex., 3-4, McKinney 5, Denison 6, Tyler 8.

FLORENCE BINDLEY: Galveston, Tex., 3-4, Houston 5-6, New Orleans 8, week, Dallas, Tex., 14-15, Sherman 17, McKinney 18.

FRANK E. AIKEN: Baltimore 1, week.

FRANK DAVIDSON: Greensburg, Pa., 4, Scottsdale 5-6, Irwin 8, Cannonsburg 9, Washington 10.

FLO. CROWELL: Lynn, Mass., 1, week, Dover, N. H., 8, week, Nashua 15, week.

FISHER-HASSAN COLD DAY CO.: Boston 1, week, Brooklyn, E. D., 8, week.

FRANK FRAYNE: Richmond, Va., 1, week.

GENEVIEVE WARD: Amsterdam, N. Y., 4, Troy 5-6, Montreal 8, week, Ottawa 15-16, Burlington, Vt., 17, Springfield, Mass., 18.

GLADIATOR CO. (Mack and Downing): Selma, Ala., 4, Montgomery 5-6, Savannah, Ga., 10-11, Chattanooga, Tenn., 18.

GRISMER-DAVIES CO.: Minneapolis 1, week, St. Paul 8, week, Stillwater 15, Eau Claire, Wis., 16, Lacrosse 17, Madison 18.

GEORGE H. ADAMS: Springfield, Mass., 1, week, Paterson, N. J., 8-9, New Brunswick 10-11, Plainfield 12-13.

GEORGE C. MILN: Paterson, N. J., 5-6, Harrisburg, Pa., 8-9, Scranton 10, Carbondale 11, Bradford 12, Oil City 13.

GAMBLER'S WIFE CO.: Wheeling, W. Va., Nov. 1, week.

GLENNEY CO.: Newark, O., 5-6, Cleveland 6, week.

GILBERT COMEDY CO.: Charlotte, N. C., 1, week, Columbia, S. C., 8, week.

HELEN DAUVRAY: Baltimore 1, week, Chicago 8, two weeks.

HENRY E. DIXEY: Boston Oct. 4, eight weeks.

HOODMAN BLIND CO.: St. Louis Nov. 1, week, Cincinnati 8, week, Philadelphia 15, week.

HELD BY THE ENEMY CO.: New Haven [illegible] N. Y. City 8, week, Brooklyn, E. D., 15, week.

HEWITT'S MINSTRELS: Amsterdam, N. Y., [illegible]

HARBOR LIGHTS CO.: Boston Sept. [illegible] weeks.

HERNE'S MINUTE MEN: Brooklyn 1, week, Worcester, Mass., 8-10, Taunton 12.

HORACE LEWIS: Louisville 1, week, Washington 8, week, Baltimore 15, week.

HOOP OF GOLD CO.: Cleveland 1, week, [illegible] week.

HARRY LACY: Columbus 1, week, [illegible]

HARDIE-VON LEER CO.: Norfolk, Va., 1, week, Richmond 8, week, Washington 15, week.

IDA SIDDONS: New Brunswick, N. J., [illegible]

IVY LEAF CO.: Brooklyn 1, week, [illegible] Rochester 11-13, Detroit 15-17, South [illegible]

J. B. POLK: Peoria, Ill., 4, Springfield [illegible] Louis 8, week.

JOSEPH JEFFERSON: Cleveland 1, [illegible] Pittsburg 8, week, Philadelphia 15, week.

J. K. EMMET: St. Louis 1, week, Chicago [illegible] Louis 8.

JOHN T. RAYMOND: Kansas City, 1, [illegible] week.

JOSEPH MURPHY: Wheeling, W. Va., [illegible] Cincinnati 8, week, Madison, Ind., 15, New Albany [illegible] Evansville 17, Vincennes 18.

JAMES O'NEILL: Detroit 4-6, Sandusky [illegible] 9, Mansfield 10, Canton 11, Wheeling [illegible] 12, Cumberland, Md., 13, Baltimore 15, week.

JONES-MONTAGUE CO.: Waterville, Me., [illegible] Norway 8, Bath 9, Richmond [illegible] South Berwick 12.

JOHN A. STEVENS: Hoboken, Nov. 1, week, Newark 15, week, Philadelphia 15, week.

J. J. DOWLING: Indianapolis 1, week, St. Louis 8, week.

JOHN THOMPSON: Brockport, N. Y., Nov. 4.

JAMES OWEN O'CONNOR: Girard 3-4, Kent, O., 5, Ashland 6, Salem 8, Alliance 9, Mt. Vernon 10, Wooster 11, Lima 12-13, Findlay 15-16, Wapakoneta 16-18.
JULIAN COMEDY CO.: Rondout, N. Y., week, Middletown 8, week.
KATE FORSYTH: St. Joseph, Mo., 5-6, Topeka, Kas., 8.
KIRALFYS' RAT-CATCHER: Kansas City Nov. 1, week, Topeka, Kas., 8, St. Joseph, Mo., 9-10, Council Bluffs, Ia., 11, Omaha, Neb., 12-13, Denver 15, two weeks.
KIRALFYS' AROUND THE WORLD: Pittsburg 1, week, Cincinnati 8, week.
KATE CLAXTON: N. Y. City 1, week, Wilkesbarre, Pa., 15, Pittston 11.
KATIE PUTNAM: Bozeman, Mont., 5-6, Helena 8, week, Butte 15, week.
KATE CASTLETON: Memphis Nov. 1, week, New Orleans 8, week, Mobile 15-16, Montgomery 17, Birmingham 18.
KITTIE RHOADES: Phoenixville, Pa., Nov. 1, week.
KENDALL COMEDY CO.: Paducah, Ky., Nov. 1, week.
KEEP IT DARK CO.: N. Y. City Nov. 1, two weeks.
KINDERGARDEN CO.: N. Attleboro, Mass., 8, Newport, R. I., 9-11, New Bedford, Mass., 12-13, Taunton 16.
LIGHTS O' LONDON CO.: Valparaiso, Ind., 4, Bloomington, Ill., 5-6, Jacksonville 8, Quincy 9, Ottawa 10, Oskaloosa, Ia., 11, Cedar Rapids 12, Waterloo 13.
LOUISE LITTA: Baltimore 8, week, Jersey City 15-17, Elizabeth 18.
LEONZO BROTHERS: Brooklyn 1, week.
LILLIAN OLCOTT: Worcester, Mass., 4.
LIZZIE EVANS: Dallas, Tex., 5-6, Forth Worth 8-9, Texarkana, Ark., 11, Hot Springs 12, Little Rock 13, St. Louis 15, week.
LOUISE BALFE CO.: Charleston, S. C., 3-4, Savannah, Ga., 5-6, Augusta 8, Atlanta 10-11, Mobile, Ala., 12-13, New Orleans 15, week.
LOUIS JAMES: Washington 1, week.
LAWRENCE BARRETT: Terre Haute, Ind., 4, Lima, O., 5, Fort Wayne, Ind., 6, Detroit 8, week, Pittsburg 15, week.
LOUISE RIAL: Oneonta, N. Y., 4, Yonkers 5, Portchester 6.
LITTLE'S WORLD CO.: Detroit, Nov. 1, week.
LOUIS ALDRICH: Allentown, Pa., 16, Trenton, N. J., 18.
LONG STRIKE CO.: St Louis 1, week, Alton, Ill., 8, Springfield 9, Hannibal, Mo., 10, Palmyra 11, Moberly 12, Sedalia 13, Macon 15, Lawrence, Kas., 16, Emporia 17, Ottawa 18.
LOUISE ARNOT: Lock Haven, Pa., 1, week, York 8, week.
LECLAIR AND RUSSELL: New Orleans 1, week, Montgomery, Ala., 8-10, Birmingham 11-13, Louisville 15, week.
LIZZIE MAY ULMER: Taunton, Mass., 15.
LILLIE HINTON: Hagerstown, Md., 1, week, Pottsville, Pa., 8, week, Sunbury 15, week.
LITTLE'S WORLD CO.: Troy 1, week.
LOUISE POMEROY: Port Jervis, N. Y., 1, week, Albany 8, week, Lynn, Mass., 15, week.
MINNIE MADDERN: Brooklyn 1, week, Philadelphia 8, week.
MARGARET MATHER: Cincinnati 1, week, Indianapolis 8-10, Evansville 11, Terre Haute 12, Lafayette 13, Detroit 15-17, Jackson, Mich., 18.
MILTON NOBLES: Montgomery, Ala., 4, Mobile 5-6, New Orleans 8, week.
MRS. D. P. BOWERS: Baltimore 1, week, Wheeling, W. Va., 8, Canton, O., 9, Akron 10-11, Columbus 12-13, St. Louis 15, week.
MME. JANAUSCHEK: Washington 1, week, Newcastle, Pa., 9, Lockport, N. Y., 15.
MME. MODJESKA: N. Y. City, Oct. 25, four weeks.
MME. JANISH: Albany 4-6, Auburn, N. Y., 8.
MRS. HENRIETTA CHANFRAU: Chicago, Nov. 1, week.
M. B. CURTIS: N. Y. City, Nov. 1, two weeks.
McKEE RANKIN: Grand Rapids, Mich., 5-6.
MARIE PRESCOTT: Schenectady, N. Y., 4-5, Glen's Falls 6, Troy 8-10, Worcester, Mass., 11-12, Providence 15-17, Jersey City 18-20.
MAGGIE MITCHELL: Attleboro, Mass., 4, Chelsea 5, Fitchburg 6, Marlboro 8, Waltham, Mass., 9, Lynn 10, Salem 11, Woonsocket 12, Newport, R. I., 13, Trenton, N. J., 16.
MRS. LANGTRY: Newark, 1, week.
MAY BLOSSOM CO. (Benj. Maginley): Hartford, Ct., 4-6.
MAY FORTESCUE: N. Y. City, Oct. 18 four weeks.
McDOWELL COMEDY CO.: Winnipeg 8, three weeks.
MICHAEL STROGOFF CO.: Columbia, S. C., 4, Newberry 5, Charlotte, N. C., 6, Wilmington 9-10, Goldsboro 11, Raleigh 12, Greensboro 13, Danville, Va., 15, Lynchburg 16-17, Richmond 18-20.
MAUDE GRANGER: Piqua, O., 9, Tiffin 11.
MAIN LINE CO.: Chicago 1, week, Kansas City 8 week, Denver 13, week.
MONROE-RICE CO.: Willimantic, Ct., 4, Woonsocket, R. I., 5, New London, Ct., 6, Pawtucket, R. I., 8, Taunton, Mass., 9, Newport, R. I., 10, Waltham, Mass., 11, Lawrence, 12, Concord, N. H., 13.
MYRA GOODWIN: Portsmouth, N. H., 4, Dover, 5, Portland, Me., 6, Manchester, N. H., 8.
MURRAY AND MURPHY: Lima, O., 4, Kenton 5, Akron, 6, Cleveland 8, week, Canton, O., 15, Newcastle, Pa., 16, Meadville 17, Bradford 18.
MR. AND MRS. GEORGE S. KNIGHT: New Orleans 1, week, Selma, Ala., 8, Birmingham, 9, Chattanooga, Tenn., 10, Knoxville, 11.
MATTIE VICKERS: Upper Sandusky, O., 4, Mansfield, 5, Delaware, 6, Lancaster, 9.
MUGGS' LANDING: Chicago, 1, week.
MARTHA WREN: Cincinnati, 8, week.
MESSENGER FROM JARVIS SECTION CO.: Davenport, Ia., 4-6, Des Moines, 8, week, St. Paul, Minn., 15, week.
MARTYR CO.: N. Y. City Nov. 1, week, Philadelphia 8, week, Baltimore 15, week.
MAUDE ATKINSON: Edwardsville, Ill., 1, week, Taylorville, 8, 9, Jacksonville, 10-13, Bloomington, 15, week.
MAGGIE HAROLD: Tamaqua, Pa., 1, week, Ashland, 8, week, Shenandoah, week.
MRS. RILEY'S CO.: Birmingham, Ala., 1, week, Nashville, 8, week.
MELVILLE SISTERS: McKeesport, Pa., 1, week, Altoona, 8, week, Harrisburg 15, week.
N. S. WOOD: Cleveland, 1, week, Grand Rapids Mich., 8, week, Indianapolis, Ind., 15, week, Buffalo, 22, week.
NEIL BURGESS: Washington 1, week, Pittsburg 8, week.
N. C. GOODWIN: N. Y. City Sept. 20, eight weeks.
NIGHT OFF CO.: Taunton Mass., 4, New London, Ct., 5, Meriden 6, Waterbury 8, Danbury 9, Yonkers, N. Y., 10, Newark 11-13, Scranton, Pa., 15, Wilkesbarre 16, Williamsport 17, Harrisburg 18.
NEWTON BEERS: Milwaukee 1, week, Chicago 15, week.
ONLY A FARMER'S DAUGHTER CO.: Latrobe Pa., 4, Greensburg 5, Connellsville 6, Belle Vernon 8, McKeesport 9, Martinsburg, W. Va., 10, Steubenville, O., 11, Rochester, Pa., 12, Newcastle 13, Butler 15, Kittaning 16, Brookville 17, Dubois 18, Warren 19, Oil City 20.
OLIVER BYRON: 30, N. Y. City, Nov. 1 week, Philadelphia 8, week, Lancaster, Pa., 15, Reading 16, Harrisburg 17, Altoona 18.
ONE OF THE BRAVEST: Louisville 1 week, Chicago 8, week.
PRIVATE SECRETARY CO.: Chicago 1, week.
PATTI ROSA: Goldsboro, N. C., 3-4, Wilmington 5-6, Charleston 8.
PAULINE MARKHAM: Portsmouth, N. H., Nov. 8, week, Lowell, Mass., 15 week.
PRISONER FOR LIFE CO.: Syracuse 1, week, Rochester 8, week, Buffalo 15, week.
P. F. BAKER: Sunbury, Pa., 4, Williamsport 5, Wilkesbarre 6.
PASSION'S SLAVE CO. (Winnett's): Pittsburg 1, week, Cincinnati 8, week, Louisville 15, week.
PECK'S BAD BOY CO.: Albion N. Y., 6, Buffalo 8, week, Cleveland 15, week.
PEOPLE'S THEATER CO. (Hill's): Pine Plain, N. Y., 1, week, Rondout 8, week.
RHEA: Toronto 1, week, Chatham 8, Brantford 9, London 10, St. Catherines 11, St. Thomas 12, Hamilton 18, Buffalo 15, week.
RANCH 10: Fostoria, O., 4, Tiffin 5, Sandusky 6, Port Huron, Mich., 8, Mt. Clemens 9, Bay City 10, E. Saginaw 11, St. Louis 12, Owosso 13.
REDMUND-BARRY CO.: Westfield, Mass. 4, Holyoke 5, Bellows Falls, Vt., 6, Gardner, Mass., 8, Athol 9, Bennington, Vt., 10, Adams, Mass., 11, Troy 12-13.
ROBSON AND CRANE: Portland, Me., 2-4, New Haven, Ct., 5-6, N. Y. City 8, week.
ROSINA VOKES CO.: Chicago 2, two weeks, Buffalo 8, week, N. Y. City 15.
RAG BABY CO.: Rochester, N. Y., 4, Olean 8, Bradford, Pa., [illegible] City 10, Meadville 11, Newcastle 12, Youngstown [illegible], Wheeling, W. Va., 15, Akron, O., 16, Sandusky 17, Detroit 18-20, Chicago 22, two weeks.
RANCH KING CO.: Cincinnati 4, week.
ROSE COGHLAN: Newport, R. I., [illegible].
R. B. MANTELL: Louisville 1, week, Brooklyn 8, week.
RICHARDSON [illegible] Co.: Harper, Kan., Nov. 1, week.
ANTHONY [illegible] week, Caldwell [illegible] week.
RICHARD MANSFIELD: Cleveland 4-6, Chicago [illegible] week.
KENTFROW'S [illegible]: Montgomery, Ala. [illegible] week.
Selma [illegible] week.
ROBERT M[illegible]: Philadelphia 1, week.
ROLAND REED: Toronto, 1, week, Pittsburg [illegible] week, N. Y. City [illegible] week.
ROMANY R[illegible]: Burlington, Vt., 4, Williamantic, Ct., [illegible], H[illegible] 8, week, Brooklyn [illegible] week.
RILEY'S R[illegible]: Jack Birmingham, Ala., Nov. 1, week, Nas[illegible] week.
SHIPPED BY THE LIGHT OF THE MOON: Louisville [illegible], Evansville [illegible], Henderson, Ky., 9.
STRATEGISTS: Rochester, Nov. 1, week, Boston 8, week, Pa[illegible] N. J., 15, week.
SILVER SPUR CO.: Grand Rapids Mich., Nov. 1, week.
SILVER KING: Lancaster, Pa., 4, Trenton, N. J., 5-6, N. Y. [illegible] 8, two weeks.
SOL SMITH RUSSELL: Denver Nov. 1, week, Ogden, Utah 8, Salt Lake [illegible] 10, Sacramento, Cal., 11, San Francisco 15, two weeks, San Jose 29, Oakland 30.
STRANGLERS OF PARIS CO.: New Orleans Nov. 1, week, Houston, Tex., 8-10, Galveston 11-13, Fort Worth 15-16, Dallas 17-18.

[illegible] Des Moines, Ia., [illegible] Kansas City [illegible] week, St. Joseph [illegible] Kearney [illegible].
[illegible] N. Y. [illegible] week.
[illegible] Washington [illegible].
[illegible]
[illegible] Canton [illegible] week [illegible].
STREETS OF NEW YORK: [illegible] and [illegible] Chicago [illegible] week.
STEVENS' DRAMATIC CO.: Freeport, Ill., 1, week, Rockford 8, week, Aurora 15, week.
STETSON'S UNCLE TOM CO.: [illegible] Freeport, Ill., [illegible] week, Rockford [illegible] week, Aurora [illegible] week.
SEWTELLE COMEDY CO.: Bloomsville, Pa., Nov. 1, week.
TIN SOLDIER CO.: Davenport, Ia., 4, Dubuque 5, Madison, Wis., 6, Milwaukee 8-10, La Crosse 11, Eau Claire 12, Stillwater 13, St. Paul 15-17, Minneapolis 18-20.
TWO JOHNS CO.: Rockford, Ill., 4, Janesville, Wis., 5, Watertown 6, Milwaukee 7, Joliet, Ill., 8, Peoria 9, Decatur 10, Pana 11, Centralia 12, Cairo 13, Pine Bluff, Ark., 15, Little Rock 16, Hot Springs 17, Texarkana 18.
THOMPSON (G. W. and W. J.): Milwaukee 1, week.
T. J. FARRON: Philadelphia 1, week, N. Y. City 8, week.
TAKEN FROM LIFE CO.: Jersey City, Nov. 1, week, N. Y. City 8, week, Brooklyn, E. D., 15, week.
TESSIE DEAGLE: Sandusky, O., 4, Anderson, Ind., 5, Kokomo 6, Evansville 8.
TAVERNIER CO.: Hamilton, Ont., Oct. 25, two weeks.
UNDER THE GASLIGHT CO.: St. Louis Nov. 1, Indianapolis 8, week, Chicago 15, week.
ULLIE AKERSTROM: Pittsfield, Nov. 1, week, New Britain 8, week, Danbury 15, week.
WHITE SLAVE CO.: Cincinnati Nov. 1, week, Detroit 8-10, Flint 11, E. Saginaw 12, Bay City 13, Grand Rapids 15, Muskegon 16, Lansing 17, Battle Creek 18, Coldwater 19, Pullman, Ill., 20, Chicago 22, week.
WILSON BARRETT: Boston, 1, three weeks.
WAGES OF SIN CO.: St. Louis 1, week, Kansas City 8-10, Topeka 11-12, Leavenworth 13, Omaha 15, Des Moines 17-18.
W. J. SCANLAN: Waterbury 3-4, Bridgeport 5-6, Brooklyn 8, week.
WODISKA DRAMATIC CO.: Carlisle, Pa., Nov. 2-4.
WAITE COMEDY CO.: Circleville, O., 1, week.
WALL STREET BANDIT CO.: Jersey City 15.
WORLD CO.: Brooklyn, E. D., Nov. 1, week, Brooklyn 8, week, New Haven 15, week.
WE, US & CO.: Nashville 4-6, Memphis 8-10, Chattanooga 11, Knoxville 12, Birmingham, Ala., 13, New Orleans 15, week.
WILBER DRAMATIC CO.: Leavenworth, Kas., 1, week, Atchison 8, week.
WILBER DRAMATIC CO. No. 2: Muskegon, Mich., 1, week, Grand Rapids 8, week.
YOUTH CO.: Warren, Pa., 4, Titusville 5, Youngstown, O., 6, Toledo 8, week.
ZOZO CO.: Sherman, Tex., 4, Dallas 5-6, Ft. Worth 8-9, Waco 10, Austin 11, San Antonio 12-13, Galveston 15-17, Houston 18-20, New Orleans 22, week.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Philadelphia, Nov. 15, week.
ANGELO ITALIAN OPERA CO.: N. Y. City, Oct 18, five weeks.
BENSBERG OPERA CO.: Huntington, Ind., 4, Lafayette 5-6, Owensboro, Ky. 8, Evansville, Ind., 9, Madison 10, Columbus 11, Richmond 12, Anderson 13.
BENNETT-MOULTON OPERA CO. A.: Binghamton, N. Y., 1, week, Poughkeepsie 8, week, Saratoga 15, week.
BENNETT-MOULTON OPERA CO. B.: Fall River, Mass., 1, week, Brockton 8, week.
BIJOU OPERA CO.: Jacksonville, Fla., 4-5, Montgomery, Ala., 8-11, Columbus, Ga., 12-13.
BOSTON IDEALS: Detroit 1, week, Chicago 8, week.
BELLE COLE CONCERTS: Williamsport, Pa., 12.
CHICAGO OPERA CO.: Sioux Falls, Dak., 4, Yankton 5-6, Sioux City, Ia., 8-9, Ft. Dodge 10, Waterloo 11, Dubuque 12-13, Kansas City 15, week.
CARLETON OPERA CO.: Washington 15, week.
DUFF'S OPERA CO.: Minneapolis 1, week, St. Paul 8, week, Milwaukee 15, week.
ERMINIE OPERA CO.: Philadelphia Oct. 18, three weeks, Brooklyn 8, week.
EMMA ABBOTT OPERA CO.: Cincinnati 1, week, Louisville 8, week, Nashville 15, week, Memphis 22, week.
GYPSY BARON CO.: Philadelphia 1, two weeks.
HOLMAN OPERA CO.: Leroy, N. Y., 1, week, Rochester 8, week, Batavia 15-17.
HYERS SISTERS: St. Joseph, Mo., 8, Sioux City, Ia., 15.
LILLIAN CONWAY OPERA CO.: Philadelphia 1, week.
LITTLE TYCOON CO. NO. 2: Wilkesbarre, Pa., 3-4, Ithaca, N. Y., 11.
MYSTIC ISLE CO.: Philadelphia Oct. 11, four weeks.
MINNIE HAUK: Chicago 3-5, Columbus, O., 8, Delaware 9, Detroit, Mich., 10, London, Ont., 11, Port Huron, Mich., 12, Bay City, 15, Lansing 17, Muskegon 18.
McCAULL'S OPERA CO.: Ft. Wayne, Ind., 4, Toledo 5-6.
MEXICAN TYPICAL ORCHESTRA: Hamilton, Ont., 4-6, Buffalo 7.
MENDELSSOHN QUINTETTE CLUB: Salem, O., 6, Wheeling, W. Va., 10.
NEWELL'S OPERA CO.: Keokuk, Ia., 8, week, Springfield, Ill., 15, week.
PEPITA OPERA CO.: Cleveland 1, week, Toronto 8, week.
STARR OPERA CO.: Norristown, Pa., 1, week, New Haven, Ct., 8, week, Pottsville, Pa., 15, week.
STETSON'S MIKADO CO.: N. Y. City, 1, two weeks.
THALIA OPERA CO.: St. Louis 15, two weeks.
VIOLET CAMERON OPERA CO.: N. Y. City Oct. 4, six weeks.
THOMPSON OPERA CO.: Chicago Oct. 11, six weeks.
WILBUR OPERA CO.: Baltimore 1, week.

MINSTREL COMPANIES.

BAIRD'S: Parsons, Ka., 8, Ft. Scott 9.
HAVERLY'S: Lawrence, Mass., 5, Taunton 10.
HI HENRY'S: Newark, Del., 4, Elkton, Md., 5, Wilmington, Del., 6, Annapolis, Md., 8, Fredericksburg, Va., 9, Alexandria 10.
HICKS': Springfield, O., 4, Ft. Wayne, Ind., 5, Milwaukee 8, week.
LESTER AND ALLEN'S: Ottumwa 4, Council Bluffs 5, Plattsmouth, Neb., 8, Creston, Ia. 9, Mansfield 10, Kansas City 11-13.
McNISH, JOHNSON AND SLAVIN'S: Decatur, Ill., 4, Columbus C., 10, Steubenville 13.
McINTYRE AND HEATH'S: Chattanooga, Tenn., 6.
T. P. W.: N. Y. City Oct. 25, two weeks, Williamsport, Pa., 11.
UNITED OPERATIC: Marion, Ind., 4, Union City 5, Urbana 6, Prospect, O., 8, Marion 9, Upper Sandusky 10, Bucyrus 11, Mansfield 12, Ashland 13.
WILSON AND RANKIN'S: Henderson, Ky., 5, Evansville, Ind., 6, Vincennes 8, Crawfordsville 9, Lafayette 10, Logansport 11, Jackson, Mich., 12, Laporte Ind., 13, Chicago 15, week.

VARIETY COMPANIES.

AUSTRALIAN NOVELTY CO.: Rochester 1, week, Buffalo 8, week, Montreal 15, week.
ADAMLESS EDEN CO.: Springfield, O., 6, Upper Sandusky 8, Ashland 9, Mansfield 10, Lima 11, Wapakoneta 12, Findlay 13, Fostoria 15, Norwalk 16, Fremont 17, Adrian, Mich., 18.
FRANK-GILDAY CO.: New Orleans, 8, two weeks.
FOUR EMERALDS: Buffalo, 1, week.
GRAY STEPHENS: Buffalo 1, week, Montreal 8, week.
HOWARD SPECIALTY CO.: Newark 1, week, N. Y. City 8, week, Philadelphia 15, week.
HALLEN AND HART: N. Y. City 1, week.
HARRY KERNELL: Philadelphia Nov. 1, week.
IDA SIDDONS CO.: Allentown, Pa., 4, Lancaster 5, Harrisburg 6, Lewisburg 8, Milton 9, Lock Haven 10, Bellefonte 11, Johnstown 12-13.
LILLIE HALL'S CO.: Bay City, Mich., 4, Flint 5, Port Huron 6, Detroit 8, week.
KELLY-MURPHY CO.: Buffalo 1, week, Cleveland 8, week, Cincinnati 15, week.
LANG COMEDIES: Newburyport, Mass., [illegible] week.
MAY ADAMS CO.: Louisville 1, week, N. Y. City [illegible] three weeks.
[illegible] Akron, O., [illegible] week.
[illegible] Pittston, Pa., 4, Lynn [illegible] Brooklyn [illegible] week.
[illegible] N. Y., [illegible].
[illegible]
[illegible] Washington [illegible] week, Baltimore [illegible].
[illegible] Pittsburg [illegible] week, Cleveland [illegible].
[illegible]

MISCELLANEOUS.

[illegible] Kansas [illegible].
[illegible] Council [illegible].
[illegible] Kansas City [illegible].
[illegible] Cameron [illegible].

CIRCUSES.

[illegible] Houston, Tex., 4, [illegible], Palestine 5, Tyler 6, Marshall [illegible], La., 11, Monroe 12, Vicksburg, Miss., [illegible], Baton Rouge [illegible], New Orleans [illegible], ten days.
DORIS: Memphis [illegible].
F. A. ROBBINS: Orange, Va., 4, Culpepper [illegible], Havre de Grace, Md., [illegible], Frenchtown [illegible].
ROBINSON'S: Birmingham, Ala., Nov. [illegible], Little Rock, Ark., 13.
SELLS': St. John, Kas., 4, Hutchinson 5.

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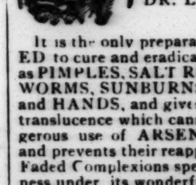

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The Amateur Stage.

THE KEMBLE IN THE ROAD TO RUIN.

The amateur season was virtually opened in Brooklyn with the Kemble performance of The Road to Ruin at the Academy of Music on Tuesday evening, Oct. 27. There have been a few previous performances by less prominent societies at the Athenæum, but the Kemble had the first inning at the Academy. This society has grown more enterprising than ever, and inaugurated a series of "authors' nights" with Thomas Holcroft's masterpiece. The ensuing nights will be devoted to Dickens, Gilbert, Boucicault, Wallack, Coleman and one night to American comedy. The object of these performances is to give the association somewhat of a literary standing and to combine instruction with entertainment. This is certainly a very praiseworthy ambition, but it proved rather "vaulting" in the first attempt. The Road to Ruin belongs to the category of plays in which there are at least half a dozen characters so deftly drawn that each role affords ample opportunity for fine acting. Indeed, it requires a cast of exceptional histrionic ability to do justice to this piece, and its interpretation by amateurs is naturally a most hazardous undertaking.

Taking this fact into consideration, the lack of ensemble in the Kemble performance is not to be wondered at. In other respects the representation was quite creditable, and the audience seemed pleased with the result. The complete cast was as follows: Widow Warren, Annie Hyde; Sophia, Lizzie Wallace; Jenny, Julia Goldzier; Mrs. Ledger, Martha Witter; Old Dornton, H. H. Gardner; Harry Dornton, Douglas Montgomery; Goldfinch, W. P Macfarlane; Mr. Milford, Thomas T. Hayden; Mr. Sulky, T. C. Bell; Silky, Deane Pratt; Mr. Smith, M. J. Benjamin: Jacob, E O. Jacobson; Hosier, George R. Lamb; Footman, Franklyn Norris; Hatter, W. T. Angel; Sheriff's Officer, Frank Cuddy.

Of the above performers, Deane Pratt, Lizzie Wallace and M. J. Benjamin carried off the honors, while Annie Hyde and H. H. Gardner also deserve special commendation for artistic work. Douglas Montgomery was overweighted with the role of Harry Dornton. His acting was painstaking, and his familiarity with his lines made considerable amends for his other shortcomings. His chronic and mechanical laugh, however, was hardly a substitute for vivacity and effervescent merriment. Mr. Montgomery has been favored by nature in the matter of physical appearance, and he looked exceedingly well in his picturesque costume, but he lacks the dash and airy humor of which light comedians are compounded. It is a mistake for him to accept roles for which he is not suited. He is made of "sterner stuff" and has scored several successes in old men parts. W. P. Macfarlane won favor with a portion of the audience, but his Goldfinch was entirely out of drawing. He made very little of the numerous opportunities afforded; and his delivery of the usually effective catch-phrase, "That's your sort" was decidedly tame. T. C. Bell acted Mr. Sulky in a conscientious manner, but his impersonation was somewhat too stiff and lacked color. The Silky of Deane Pratt was excellent, and M. J Benjamin as Dr. Smith showed in his grotesque by-play how much can be made out of a small part in the hands of a competent amateur. The several scenes between Silky and Mr. Smith were carried out with a delightful sense of comedy humor. Lizzie Wallace evinced pronounced talent in her rendering of Sophia and won golden opinions for her clever sketch of the unsophisticated romp of eighteen whose grandma has told her that she must not think of love until she is full one-and-twenty grown. There are probably few young ladies of that age in the City of Churches who could be thus easily gulled. H. H. Gardner, as Old Dornton, was appropriately choleric and affectionate toward his rakish but well-meaning son, and Annie Hyde was very amusing in her make up and acting as the Widow Warren. Julia Goldzier has the elements of a good soubrette, but her lack of repose in the part of Jenny smacked strongly of the novice. The various other roles were of minor importance.

A word of praise is due to George Becks, who coached the play, and to Henry G. Somborn, the stage manager. The curtain was raised promptly, and there were no unusual hitches in the performance or long waits between the acts. F. J. Eben, who has been engaged as musical director, provided an efficient orchestra.

The regular season of the Kemble will not open till Nov 30, when Lester Wallack's comedy, The Veteran, will be produced. The Academy performance of The Road to Ruin was given as a benefit for the Dramatic Library Fund, and the same play was repeated at the Brooklyn Theatre Saturday evening, Oct. 30, for the Homœopathic Hospital fund.

THE GILBERTS IN NOT GUILTY.

The Gilberts have not scored much of a success with their opening selection. Not Guilty, a drama in five acts by Watts Phillips, which was presented on Election night at the Brooklyn Academy. The waits between several of the acts seemed interminable, and the performance lasted till half-past eleven. The play hinges on the well-worn theme of an innocent man's convicts and the temporary triumph of the real culprit. The melodramatic situations were badly worked up, the revolt of the conviction and the escape of Robert Arnold in the third act being the only really effective scene of the evening.

William Vernam certainly looked villainous enough for everyday life, and gave a curious combination of good and bad acting. Adam Dove in the part of Robert Arnold did much to redeem the play. Mr. Dove is not of large stature, but he invariably gives the impression of genuine manliness and nobility of character in heroic parts. He is a hard student, and his excellent elocution is a delightful feature of his acting. C. T. Catlin did nothing startling as St. Clair, and ascended a ladder with such deliberateness in the trouship scene as to entirely destroy the intended tableau. Harry Noble afforded much amusement as Jack Snipe, but he makes too many gestures and does not talk loud enough. William T. Harris, Jr., was also the cause of considerable merriment in the comical character of Triggs. G H Bierman gave a realistic sketch of Isaac Vidler, the patriarch Jew convict, and again proved his ability in character parts. W. H. Jones was rather commonplace as Sergeant Wattles. Pauline Willard is a pleasing and talented young lady, but it was impossible to judge of her efforts on Tuesday evening, as she was entirely inaudible at times. It is only fair to state, however, that the noise of the crowd outside of the theatre, greeting the election returns, was largely responsible for this. Grace Clark acquitted herself with credit as Polly Dobbs, and Clara Knowles was as canny and Scotch as she knew how as Mrs. McTavish.

The fife and drum corps of Dakin Post, G. A. R., was the most professional feature of the evening, as the vocal selections in the second act, by members of the Amateur Opera Association, were not. Mr. Noble's convict song, however, assisted by the latter, met with more appreciation and received an encore. The Gilbert has done such laudable work in the past that they are not likely to be downhearted over the mediocrity of the Not Guilty performance. No doubt they will redeem themselves in their next attempt.

THE AMARANTH IN MARRIED LIFE.

The opening performance of the Amaranth's sixteenth season occurred at the Brooklyn Academy on Wednesday evening, Oct. 27, and a large and appreciative audience braved the inclement weather to witness the exposé of Married Life by talented and experienced members of the dramatic corps. Buckstone's comedy is by no means a novelty to Brooklyn audiences; but it is doubtful whether it has ever received more entertaining interpretation from amateur performers of that city. This is high praise, indeed, for it is universally acknowledged that Brooklyn is unrivalled in the artistic excellence of its amateur representations. The above favorable comment, however, is fully deserved, and the society is to be congratulated upon the success of its initial effort of the season.

It were trite to repeat the plot of familiar material, as most theatre-goers are aware that Married Life treats of five typical couples, who contrive by various means to make themselves and those about them completely miserable, until matters are finally adjusted at the end of the play. The characters of Mr. and Mrs. Coddle and Mr. and Mrs. Dove are introduced by the dramatist to prove that though extremes meet they do not always harmonize in matrimonial harness. Mr. Lynx, by neglect and sarcastic retort, and Mrs Lynx, with her absurd jealousy and constant accusations, form anything but a comfortable household. Mr. and Mrs. Younghusband, who married for love, have drifted into a warfare of perpetual wrangle, while Mr. and Mrs Dismal, who have married for consolation, find each other's funereal disposition to have the contrary result.

Virgil Lopez gave a capital impersonation of Samuel Coddle, and Mrs. Coddle received excellent treatment from Mrs Charles Bellows, Jr. R B Throckmorton rendered the part of Lionel Lynx with appropriate self possession under accumulating difficulties. Ella G.Greene showed considerable artistic progress in her portrayal of the jealous Mrs Lynx. Miss Greene is generally pleasing and always painstaking, and is rapidly advancing toward the front rank of amateur actresses. Alfred Young and Elise Louis reproduced the contradictory temperament of the Younghusbands with realistic effect, while Henry Mason and Henrietta Lawson were equally felicitous in depicting the woebegone disposition of the Dismals. Percy G. Williams is one of the best comedians on the amateur stage, but he occasionally introduces gags and business of questionable taste. Ringing a chestnut-bell, for instance, however effective in bringing down the house, and hanging one's hat on a fellow-actor's extended hand is scarcely within the limits of pure comedy. Otherwise he deserves nought but praise for his droll sketch of Henry Dove, which provoked continuous laughter. Mrs. Ida E. Williams invested the part of Mrs. Dove with the requisite pedagogic preciseness, and the character in her hands became an excellent foil to the eccentricities and ignorance of her histrionic husband.

If all amateur representations were as near the professional standard as the acting of the Amaranth performers in this piece, there would be less lottery as to the amount of enjoyment the uninterested outsider will derive by attending them. Members of the Seventh Regiment orchestra, under the personal direction of Signor Cappa, discoursed sweet music between the acts. Not least among the commendable features of the entertainment was the fact that the performance began promptly at a quarter past eight and concluded at eleven o'clock.

NOTES.

At a meeting of the Amateur League the following officers for the ensuing year were elected: President, Warren Schoonover, M. D.; Vice-President, George H. Trop; Secretary, C W. Burroughs; Treasurer, A. S. Odell; Business Manager, N. L. Niver; Stage Director, R W. Myers. The first performance of the society will take place at the Lexington Avenue Opera House on Nov. 15.

Company B, Twenty-second Regiment, will give a dramatic performance and reception at the Lexington Avenue Opera House on Nov. 11.

The prospectus of the Greenwich Amateur Opera Association has been issued. In it the organization promises that during the ensuing year its performances shall be more brilliant than ever. The first opera given will be Planquette's Nell Gwynne, on Nov 10, at the Lexington Avenue Opera House, to be followed by Woolson Morse's Cinderella at School and Millöcker's Beggar Student. The fourth opera is to be determined by a vote of all the subscribers. Subscriptions for the season of four performances, entitling the holder to two seats at each performance, have been placed at $8 and $6. Edwin H. Low, 947 Broadway, is the corresponding secretary. The association has received a very flattering offer from a company in the Twenty second Regiment to give a performance of Nell Gwynne for their benefit.

The University Circle will open its third season by a ball at New Everett Hall on Wednesday, Nov. 10, and will give a performance of Kathleen Mavourneen for the benefit of the Sixty Ninth Regiment on Jan. 12.

The opening performance and reception of the Yorick's fifth season will take place at the Lexington Avenue Opera House on Tuesday evening, Nov. 9 when Bayle Bernard's comedy in three acts entitled A Life's Trial, will be presented The piece has been under the immediate direction of Garrett W Owens for the past month. The cast is as follows: Edward Wyndham, B. R. Throckmorton; Hawksworth, Charles Splitdorf; Lambourne, Frank Howard; Montague Spicer, I. I. Baëza; Captain Tatters, George Storey; Hookham, Edward Slattery; Joe, Gerald Keller; Cheeks, V. S. Perard; Jacob, T. B. Moore; Adams, J. Redfield; Miss Rochdale, Marguerette Hadlep; Ella Grantley, May Ryan; Mrs. Spicer, Marie Foster; Madame Rushini, Mrs. C. Carpender.

Elita P. Otis, one of our best known amateur actresses, has recently had a fine portrait of herself painted, which will be placed on exhibition in the lobby of the Academy of Music, on one of the Kemble nights.

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Seating capacity, 600. Stage 20x36. Six sets new scene y. Steam-heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 10, 1886. Rent or share. Address W. L. WELLER.

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Headquarters of the profession. Special rates. Steam heated, electric lights and bells. First-class table, with all home comforts. G. M. CADWELL, Prop.

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OPERA HOUSE.
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Special rates to the profession.

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Formerly Academy of Music, which was burned July 4, will be ready for refined attractions about Nov. 1, next Seating capacity 4,500. Movable opera chairs. Building stone and iron. Largest exits and insurance 50 per cent. less than any theatre West. The only theatre or hall for big combinations.
None but well-known and successful attractions need apply for dates to
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Owner and Manager, Denver.

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Only theatre in Erie. Seating capacity, 1,600. All chairs; every modern improvement and convenience. Open time for good attractions in Thanksgiving and Christmas weeks. Address JOHN P. HILL, Mgr.
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Near both theatres and depot. Headquarters dramatic profession. Special rates. A. BUCKBEE, Prop.

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Seating capacity 820; all chairs. Full scenery, gas and every convenience. Wanted good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

FREMONT, OHIO. Heln's Opera House.
Seating 900. First-class attractions wanted.
J. M. DRYFOOS, Manager.

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Live town; 6,000 people; ground floor; seats 1,600 people; opera chairs; stage ample and scenery fine and complete. The only house for big combinations to play to advantage and make money. Wanted, first-class attractions for the season of 1886-87. Address all communications to J. E. FRY, Manager.

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Seats 500. Good show town. M. HORN, Manager.

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OPERA HOUSE.
On ground floor. Seating capacity, 1,356. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 12,000 to draw from, and best show town in the bituminous coal region. This house is new and will be ready for opening on or about Dec. 15. Ready to book companies for after this date.
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HOWELL OPERA HOUSE.
Good attraction wanted for Nov. 24—Thanksgiving. Entire week open. Town booming. House seats 1,000. Stage 26x44. Address STAIR BROS., Managers.

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STEELTON, 2 miles by Street Railway, 10,000.
PEOPLE'S THEATRE.
Only house on ground floor in the city. Entirely new. Seats 1,600.
Full set of scenery.
Stage 40x50, lit by electric light, and every modern improvement.
Open time for good attractions.
GEORGE E. TUCKE.
Manager.

HILLSDALE, MICH. Population 5,000.
Sutton's Opera House. Seating 800; all chairs; full scenery; large stage. Plenty of open time. Rent (only) $20 per night. W. H. MYERS, Mgr.

HORNELLSVILLE, N. Y. Delevan House.
Headquarters Profession. Free 'bus; special rates; next door to Opera House. MIRROR on file.
H. C. ARMS & SON, Proprietors.

HORNELLSVILLE, N. Y.
ALCAZAR OPERA HOUSE.
New scenery, heat and light perfect. Seating capacity, 900. Popular prices. Rent or share For dates, etc., address BYE DR R. CLEMONS, Manager.

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HUNTSVILLE OPERA HOUSE.
Population 8,000 Seats 1,200. Will play only standard companies at standard prices. O R. HUNDLEY.

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GRAND CENTRAL THEATRE.
Seating capacity, 800. Full set of scenery and every modern improvement. Now booking good combinations at popular prices. (This is no skating rink.)
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Timmermeister's Opera House.
These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
For time and terms, address
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HODGE OPERA HOUSE.
Constructed after the most approved modern plans; heated by steam; complete scenery; permanent seats, 1,200; seating capacity, 2,000; population, 18,000. Open dates in November—1 to 5, 8 to 12, 15, 16, 17 to 20. All communications must be addressed to the undersigned. No managers or agents connected with the house. JOHN HODGE, Proprietor.

MILWAUKEE, WIS.
PALACE THEATRE.
This is an entire new theatre handsomely fitted up; 1,400 opera chairs; stage opening, 30 feet; height of grooves, 18 feet, depth, 40 feet; from wall to wall 66 feet; between girders, 40 feet. Well stocked with scenery. For dates, terms, etc., address
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One block East Union Depot.
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MILTON OPERA HOUSE.
Seating capacity 900 Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr.

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Seats 700. Complete scenery. Population 8,000. Now booking. FERGUSON & MERITT, Managers.

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MECHANICS' HALL.
Seating 500. Good stage and scenery. Manufacturing point and live town. Good business for good co. Wanted Thanksgiving attraction. Address
CURRIER AND JOHNSON, Amesbury, Mass.

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BULL'S OPERA HOUSE.
(The only Opera House in town.) Seating capacity, 800. All chairs, heated, full set of scenery. Open dates for good attractions. ALBERT BULL, Manager.

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GROUND FLOOR; 1,000 folding chairs; fine stage and scenery Everything new. Good show town.
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OPERA HOUSE.
Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated, full scenery, stage 35x50. Open for good attractions.
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Near Opera House and depot. Special rates to the profession. B. McCORMICK, Proprietor.

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NEWARK OPERA HOUSE.
WANTED—First-class combinations for Dec. 20; Feb. 21, March 28, and April 4, 18.
FRED. WALDMANN, Manager.

NEW MILFORD, CT. Town Hall.
Seats 900. Will share with two good companies a month. FARRALLY BROTHERS.

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Seating capacity 800. Good attraction can secure open dates on rental only. S. P. HILDRETH, Manager.

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(Formerly Liberty Hall.)
Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400 Stage 40x60. Good time in January, February and March open. Balance of season filled.
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Seats 900. Share only. ARTHUR J. WRIGHT, Mgr.

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The only house away from the Railroad. N. Y. MIRROR on file. M. PINDAR, Proprietor.

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Facing Opera House. Special rates to dramatic cos. Free 'bus meets all trains. D. E. BECKER, Prop.

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Seating capacity, 1,200. Has lately been refitted, reseated with upholstered folding opera chairs, stage enlarged and floor inclined. S F. FAIRCHILD, Mgr.

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THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

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The only first-class theatre in the city. Population, 25,000. Play only two attractions a week. New York agent, H. S. TAYLOR. JOHN R. PIERCE, Manager.

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Seating capacity 2,000, well lighted, good ventilation. Every modern improvement. Acoustics perfect. Central location. Wanted—Good specialty artists at all times. Address J. M. WOODS, Manager.

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Near Opera House and Depot. First-class in every respect. Special rates to the profession. N. Y. MIRROR on file. J. C. WICKHAM, Proprietor.
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New and handsome. To let by week or season Seats 2,500. Steam heated, electric lights, well ventilated, acoustics perfect, central location. W. H. AVERILL.

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Population, 17,500. Open time in November and December. Share or rent. J. & F. J. P. TUCKER.

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Large, well ventilated rooms. Special rates to companies.

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Special rates to the profession.
A. W. POWERS, Proprietor.

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Seating capacity 1,200; all chairs. Stage 32x64. Wanted, good attractions for Christmas and New Year's. An opera co. can secure best of terms.
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The Newport of the South.
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Everything entirely new and of the latest design. Seats 1,000. Population in Winter 10,000. Lit by gas and electricity. Stage large, elegant scenery, fine dressing-rooms. Now booking for 1886-87. Share only.
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MILTON HOAG.....Proprietor
House entirely new; accommodates 1,200; Andrews and Kane folding-chairs; 21 sets of new scenery; stage 32x58; steam heated, electric light. Wanted for opening date, about Oct. 12, first-class company (only), which will receive best terms. Other dates open will share.

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Composed of the following good show towns, all having fine opera houses.

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For dates apply to the following managers:

City.	Population.	Seating Capacity.	Managers.
Joplin, Mo.	3,000	900	H. H. Haven
Webb, City, Mo.	4,000	900	James Gannon
Columbus, Kas.	1,500	800	G. E. Harland
Parsons, Kas.	11,000	800	Lot L. Baird
Ft Scott, Kas.	12,000	900	W. P. Patterson
Pittsburg, Kas.	6,000	1,000	C. & J. Hunter
Lamar, Mo.	1,500	800	Brown & Avery
Nevada, Mo.	6,000	1,000	Harry C. Moore
Rich Hill, Mo.	3,000	700	J. Goldenberg
Butler, Mo.	3,000	800	Don Kenney
Paola, Kas.	4,000	600	L. D. White
Ottawa, Kas.	8,000	900	Samuel Smith
Garnett, Kas.	3,000	1,000	S. Kauffman

W. P. PATTERSON, President, Fort Scott, Kas.
H. H. HAVEN, Secretary, Joplin, Mo.

General information in regard to the circuit, railroad connections, etc., will be cheerfully furnished by the Secretary.

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ALCAZAR THEATRE.
Seating capacity 1,050. The handsome Moorish Temple of Art. Will play on shares or rental. Open dates by addressing GEO. WALLENROD, Manager.

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TO LET—The Shakespeare Hall.
Seating capacity 1,500. Steam heated. Folding chairs. Full set of scenery. Best location.
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Carver Opera House. Open dates for good attractions. P. F. DAVIS, Manager.

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SOCORRO OPERA HOUSE.
Population 4,500. House seats 400. Socorro is half way between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

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Every room heated by steam. Next door to the Opera House. Special rates to the profession. Street cars pass the door. N. Y. MIRROR on file.
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New, convenient, complete. L. H. ALLEN, Manager.

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Special rates after Dec. 1, 1886. Free 'bus.
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Wanted, lady variety artists at all times.
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Season 1886-87.
All the principal cities represented by
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For time and terms address the only authorized agents in New York,
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First-class attractions wanted for December, February and March and comedy company for week of Dec. 27. E. B. HUBBARD, Manager.

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Gammel's Casino and Hotel.
17 and 19 LIBERTY STREET.
Headquarters for the profession. Furnished rooms at reasonable rates.
Good talent wanted for our Concert Room at all times.
The best of refreshments always in stock.
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Full set of scenery, steam heated and folding chairs. Seating capacity, 1,500. Popular prices 15c., 25c., 50c. Open dates after Dec. 13, '86. G. H. WRIGHT, Mgr.

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THE GRAND OPERA HOUSE
has changed hands. J. M. McGILL, Proprietor; A. F. HEINEMAN, Lessee and Manager. All attractions having contracts with former manager, Mr. George Hankinson, renew at once. First-class attractions solicited. Will rent or share.
FOR SALE.—The Academy of Music being permanently closed, the seats, including 100 folding opera-chairs and 400 seats in settees, scenery, fixtures, piano and all fixtures. Address A. F. HEINEMAN, Manager Grand Opera House, Lock Box 1095. Valparaiso, Ind.

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Irving Opera House. Seats 700, folding chairs, full set of scenery. Open dates for good attractions first and second week in Nov. F. E. BAKER.

The Prudy House, facing Op. House. Heated by steam. Special rates. S. M. KINMAN, Prop'r.

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Near Opera House and Depot. First class. Special rates to profession. A. A. KELSEY, Proprietor.

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Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now and season 1886-7. Address Dr. O. C. FARQUHAR, Lessee and Manager, No. 185 Putnam Avenue.

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Evenings at 8.30 and Saturday Matinee at 2.
Sir Charles Young's remarkable play in four acts, entitled
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During the vacation the theatre has been thoroughly cleaned and newly carpeted throughout.

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With new scenery, costumes and a cast of unusual excellence, for the first five nights and Saturday matinee.
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OLIVER BYRON,
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Popular prices, 75c., 50c., 35c., 25c.

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Engagement of Mr. [illegible] and Miss [illegible] Authorized performance. Special cast. Unique scenery and appointments from original [illegible] and orchestra.
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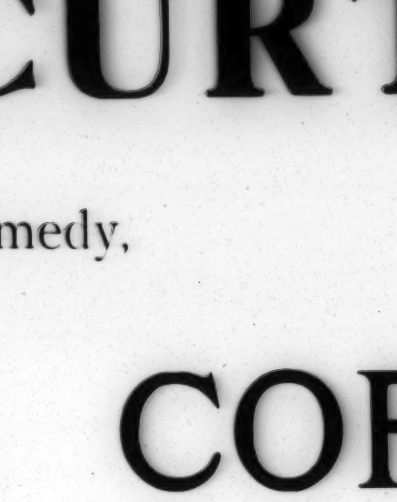

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